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The Modern Language Journal

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BIBLIOGRAPHY OF MODERN LANGUAGE METHODOLOGY IN AMERICA FOR 1928

GENERAL statements concerning the 1928 literature may be grouped under the following heads: (1) Testing and Measuring; (2) Specific Publications of the *Study*; (3) General Summaries of the Activities of the *Study*; (4) New and Revived Language Journals; (5) Miscellanies.

1. The activity in testing and measurement, characteristic of recent years, continues unabated. Experimenters are trying to render more precise and efficient the established types, and to extend operations to oral, aural, and other fields. Articles in the *French Review*, the *Modern Languages Forum*, and elsewhere, and tests issued, among others, by the Public Schools Publishing Co. of Bloomington, Illinois, illustrate these attempts at improvement. As a result of measurements made by modern tests, writers are in general making much of sectioning, of overlapping, of differences in individual, institutional, or regional achievement, of the one examination for different levels, of the two-year high-school—one-year college equation, etc.

2. Notable additions have been made to the publications of the *Study*, which were strikingly initiated in 1927 by the contributors of Wood, Buswell, and Buchanan. In 1928 B. Q. Morgan has added a reliable German word book. C. A. Wheeler's volume of enrollment statistics is an invaluable basis for all sorts of deductions, considerations, and speculations. The Canadian committee's two massive volumes constitute a monumental exposition of past and present conditions in Canada. They furnish also an impressive array of results from the administration of achievement tests. But perhaps the greatest contribution of the Canadian committee is the thorough and profound annotated bibliography, compiled by Buchanan and MacPhee, which

surveys systematically the whole field of modern language methodology, past and present.

3. Summaries of the activities of the *Study* have been composed by R. H. Fife for the *New England Bulletin*, the *German Quarterly* and the *Educational Record*, by B. Q. Morgan for the *Wisconsin Bulletin*, and by J. P. W. Crawford for the *Pennsylvania Bulletin*. Besides detailing past publications, and plans for future publication, these summaries present the most apparent achievements of the study. In general these achievements represent controlled experiment, rather than assertion based on personal opinion. Very extensive statistics reveal the ascendancy of French in New England, and of Spanish in the Southwest, the neglect of modern languages in small centers of population, and the dominating position of Latin. They show that modern languages are not ordinarily begun before the tenth grade, and that most students pursue them for not more than two years. The problem of the two-year course thus becomes pressing. Statistics show further the somewhat richer interests in modern languages in colleges, the preferred position of French in women's colleges, and of German in men's colleges (Spanish occupying a middle ground). Out of the mass of figures emerge recommendations for improved selection of students, prognosis tests, achievement tests for norms and diagnosis, the use of word and idiom frequency counts, etc.

4. The literature of 1928 has been notably expanded by the renewal, as a monthly, of the *Monatshefte*, and the appearance of the *German Quarterly* and the *French Review*.¹ These new publications are vigorous, up-to-date, and enthusiastic, with the inescapable minimum of propaganda that characterizes one-language journals. The *Monatshefte*, with many articles written in German, emphasizes the teaching of national culture through the teaching of language; the impulse toward this point of view seems to have come partly from Germany. The *German Quarterly*, written chiefly in English, devotes some attention to similar matters, but puts perhaps greater stress on present-day mechanistic devices. The *French Review* is not unlike the *German Quarterly*

¹ The first number of the *French Review* appeared in 1927, but was not included in the bibliography for that year. Its articles are listed in the present bibliography.

in a deft mingling of enlightened propaganda, cultural interest, and practical pedagogy. Henry Holt and Company's *Foreign Language News* is another recent publication with much practical information.

Among the older language journals, the *Modern Language Journal* continues its co-ordinating policies. The *Modern Language Forum* maintains its preference for brief articles, incisive abstracts, and news letters. *Hispania* retains its relatively large proportion of scholarly articles, while its pedagogical offerings illustrate the modern interest in objective measurements. On the whole, despite occasional propaganda, the foreign language periodicals are showing a decided spirit of co-operation in a common cause.

5. Not all writers on linguistic pedagogy are involved in the co-operative and objective aspects of contemporary study. Among many notable individual contributions the reader will find: F.A. Hamann on Esperanto, Peter Hagboldt on the inductive method, Miss Snedaker on general language (favorable), and Miss Gay on faults in word books, all in the *Modern Language Journal*; Walter Kaulfers on general language (not so favorable) in the *School Review*. Hagboldt has compiled a useful manual for learning German vocabulary, and Meredith and Jack a concise treatment of English grammar for foreign language students. In *School and Society* Colley Sparkman has published a judicious statement of the practical relation between educational experts and language teachers.

Several publications issued prior to 1928 have come to the attention of the writers only during the past year. They are included in the 1928 bibliography. As it happens, they are mostly in the nature of syllabi and bibliographies. The tremendous annual progress in publication of text books and methodological matter necessitates frequent renovations of bibliographies and lists of helps for teachers.

THE AMERICAN REVIEW OF REVIEWS

Cooper, K.: "The Language of Friendship." LXXVII: 147 (also 116-118). A plea for Spanish.

BULLETIN OF HIGH POINTS

M. L. C.: "Silent Reading in Foreign Languages." X: 7: 17-18. Stresses use of American foreign language newspapers.

Friedman, M.: "An Experiment in Slow-motion Language Teaching." X: 6: 26-30. Detailed description of five days' work . . . "it is of far greater significance for the student to make up one original sentence in French than to translate a dozen predigested ones."

Sammartino, Peter: "An Experiment in Modern Languages." X: 9: 15-21. Describes tests in vocabulary, grammar, and comprehension.

THE BULLETIN OF THE NEW ENGLAND MODERN LANGUAGE ASSOCIATION

Fife, R. H.: "The Crisis in Modern Language Teaching." XVIII: 11-33. Presents results of *Modern Language Study*.

Geddes, James: "Report of the Librarian" XVIII: 29-97. A review of current texts, with a brief survey of 25 years of textbook activity.

BULLETIN OF THE PENNSYLVANIA STATE MODERN LANGUAGE ASSOCIATION

Crawford, J. P. W.: "Report of the *Modern Language Study* on Curriculum." VIII: 2: 12-16. Objectives for the two year course.

Crawford, J. P. W.: "The Modern Foreign Language Study." VII: 3: 9-14. A review of activities—tests, word and idiom lists, objectives, etc.

BULLETIN OF THE UNIVERSITY OF DELAWARE

"Report of Faculty Committee on Foreign Study Plan." New series. XXIII: 6. Newark, Delaware, 1928. 56 pp. Origin, development, and results of plan, with courses of study and roster of students.

BULLETIN OF THE WISCONSIN ASSOCIATION OF MODERN FOREIGN LANGUAGE TEACHERS

Baker, L. C.: "A Plea for Phonetics." No. 66: 4-5. Students who learn by means of phonetics have a much better grasp of French pronunciation.

Cheydleur, F. D.: "Results and Significance of the New Type of Modern Language Tests. Summary." No. 66: 2-3. Reasons for the new type of educational tests.

Gryce, Selma S.: "How German Staged a Come-Back at Roosevelt High School." No. 66: 5-7. The German Club has been the most influential factor in restoring the German Department.

Keller, Marie: "Pronunciation in Advanced German Classes." No. 66: 4-5. Important details in German pronunciation often overlooked.

Morgan, B. Q.: "The Modern Foreign Language Study in Retrospect." No. 66: 2-4. "The Study has succeeded in substituting the results of controlled experiment for mere assertion based upon necessarily limited personal experience."

Prager, S.: "National Traits Portrayed by Music." No. 70: 1-3. Helpful suggestions for programs for language clubs.

Sherramoglia, Marie A.: "The French Club of Lane High School." No. 70: 3-5. A living, progressive club, more social than formal.

Violet-Sundeen, Myrtle: "Bringing Methods up to date in Modern Language Teaching." No. 67: 2-7. A survey of methods of teaching.

CHICAGO TRIBUNE

Anon: "Memorandum on the Teaching of Modern Languages." Sunday, April 29, 1928, page 6. In view of poor results, suggests exchange of teachers.

EDUCATION

Hetzel, H. W.: "The International Language." XLVIII: 325-330. Growth in use of Esperanto.

THE EDUCATIONAL RECORD

Fife, R. H.: "The Modern Foreign Language Study in the United States" IX: 189-208. A summary report on activities, statistics, and recommendations.
Robertson, D. A.: "The Junior Year Abroad; A Successful Experiment." IX: 32-45. Describes achievements of American Council on Education, with definite information in individual cases.

EDUCATIONAL REVIEW

Garcia, E. C.: "The Status of German Study in America." LXXV: 229-233. Urges study of German and gives enrollment figures.
Taylor, J. B.: "Why Study a Foreign Language?" LXXV: 37-41. Urges better teaching through direct method and gramophone. Quotes as his text: "*He who has another language has another life.*"

THE ELEMENTARY SCHOOL JOURNAL

Steindorff, Elfrieda: "In What Grade Should the Study of Foreign Language Begin?" XXIX: 209-212. Results from a small class indicate that a foreign language may be begun successfully in the seventh grade.

THE FRENCH REVIEW

Baker, Florence M.: "Pronunciation Analysis." I: 3: 37-43. Lists "Phrase Errors" and "Unit Errors" and suggests cures illustrated by chart.
Baker, Florence M.: "Tests Forms for Classroom Material." II: 27-45. Suggestive devices for objective tests.
Churchman, P. H.: "The International Phonetic Alphabet in the French Classroom." II: 2: 46-56. A proposal for a new, more concise Pedagogical Phonetic French Alphabet conforming to the old international Phonetic Alphabet.
Churchman, P. H.: "The Real Purpose of Phonetic Transcription." I: 2: 38-51. Phonetic transcription has an "orthographic," not a "phonetic" purpose. Author gives suggestions for more and less intensive use of phonetic transcription.
Clark, C. C.: "Certain of our Problems." I: 3: 7-14. Discusses insufficient time for learning to speak, unprepared teachers, defects in examinations, demand for advanced degrees, etc.,—all without pessimism.
De Sauzé, E. B.: "The Cleveland Experiment in the Teaching of French." I: 4: 13-26. Stresses interest, fundamental vocabulary, connected stories, small units of grammar, intensive reading, inductive method, oral and aural practice, "prepared" readers, French in classroom, no translation into English.
Downer, C. A.: "The American Association of Teachers of French." I: 1: 5-10. A statement of aims.

- Downer, C. A.: "French in the American High School." II: 113-124. Discussion of some questions of methods and technicalities of pedagogy.
- Fife, R. H.: "French in Modern Language Teaching." I: 2: 5-17. Enrollment statistics, followed by discussion of standards of achievement and time for instruction.
- Frank, C. D.: "Why Teach French?" I: 1: 41-52. A questionnaire answered by fifty high school graduates reveals appreciation of French and desire for spoken language.
- Green, A.: "French Class-Texts Published in the United States." I: 1: 53-62. Some historical data with suggestions, particularly regarding use of modern material.
- Huckens, Leah A.: "What is Interesting to my Classes in French?" I: 4: 38-47. Practical class-room procedure, variety in devices, connected stories, etc.
- Huin, G.: "L'Enseignement du Français aux jeunes Français des Écoles Primaires." II: 148-154. A presentation of the method of teaching French in the elementary schools of France.
- Hullihen, W.: "Present Status of the Junior Year Abroad." I: 2: 25-37. Favorable comment on the University of Delaware and Smith College experiments.
- Kelly, G. M.: "French, an Instrument of Precision." II: 61-74. Precision in French is mathematically demonstrable, and the language should be secure in any modern curriculum.
- Kurz, H.: "Items from France." I: 2: 18-24; 4: 72-73. Up to-the-minute developments in education.
- Mason, J. F.: "The French Review." I: 4: 7-12. Looks forward to further work, cultural and pedagogical.
- Menut, A. D.: "Foreign Literature in the Class-Room." I: 3: 22-28. Urges reading texts of indubitable educational value and stress on the significant ideas in such texts.
- Mercier, L. A. J.: "A Plea for a New Method of Nomenclature." II: 142-147. "I would propose to discuss modern language teaching methods in terms of oral and non-oral."
- Mongendre, M.: "Discours prononcé à la première réunion annuelle de l'association Américaine des Professeurs de Français." I: 4: 48-52. Universality of French.
- Morand, M.: "Enseignons des mots . . . et des idées." I: 3: 15-21. Ideas, traditions, etc., need attention. The present tendencies, though praiseworthy, are a little mechanical.
- Mornet, D.: "Convient-il d'enseigner le Français dans les Oeuvres Classiques ou dans les Oeuvres Contemporaines?" II: 125-129. Both classic and contemporary authors needed to teach the French language.
- Palmer, A. M.: "Foreign Study Fellowship Opportunities for Teachers of French." I: 3: 29-36. An executive of the Institute for International Education outlines the present openings.
- Robert, O. T.: "En marge des examens d'entrée au collège." I: 1: 29-39. Comment on entrance examinations with suggestions for improvement.
- Robert, O. T.: "The Teaching of French Grammar and the Teaching of the French Language." I: 4: 27-37. Deprecates use of formal grammar; emphasizes reference to meanings.

- Roehm, A. I.: "Organization and Educational Objectives of French-American Educational Correspondence." II: 57-60. The National Bureau of Educational Correspondence as a means of making French a living language to students.
- Schwartz, W. L.: "A Self-Examination in Advanced French." II: 155-159. An attempt to draw attention to any unnoticed defects in previous preparation as teachers of French.
- Spiers, A. G. H.: "A French Teacher's Language Scale." I: 1: 13-28. Describes some innovations aiming at greater precision in testing.
- Wann, H. V.: "Methods of Teaching French at Indiana State Normal Schools." II: 130-141. The advantages of direct method for achieving success in the teaching of French.
- Weill, F.: "Quelques Résultats obtenus dans un cours de composition avancée." I: 4: 60-67. Too much detail is commonly taught; stresses imitation of good French models.
- Zacharie, J. B.: "Ce que le Grand Lycée attend du Petit Lycée ou le massacre des innocents." II: 18-26. Elementary schools fail to prepare the child for secondary schools; secondary schools fail to take cognizance of his preparation.

THE GERMAN QUARTERLY

- Bach, Eugenia N. S.: "To Stimulate Interest in the Study of German." I: 181-183. Means to make attractive the environment of study.
- Boesche, A. W.: "On Haben and Sein as Auxiliaries of the Compound Past Tenses." I: 170-180. The fundamental facts, with comment on difficulties.
- Crandon, Laura B.: "'Daltonizing' First Year German Classes." I: 155-159. Devices to care for individual differences.
- Decker, W. C.: "Tests and Examinations." I: 74-80. Praises objective prognosis and reclassification tests, suggesting objective dictation and translation tests.
- Fife, R. H.: "Some New Paths in Teaching German." I: 7-17. Stresses experimentation and open-mindedness.
- Hagboldt, P.: "Achievement at the End of the Second Quarter Measured by the American Council Alpha Test." I: 160-169. Suggests means for raising norms of American Council Alpha Test.
- Hagboldt, P.: "The Relative Importance of Grammar in a German Reading Course." I: 18-21. Differentiates between topics needing intensive study and those which can be passed over rapidly.
- Heuser, F. J.: "Capitalization in German." II: 22-41. A brief historical sketch followed by rules and examples.
- Heuser, F. J.: "Objective Testing in Advanced Courses." II: 132-142. A test illustrating how the objective examination may be applied even in the most advanced courses.
- Heuser, F. J., Compiler: "Shall German be Taught in our High Schools? A Symposium." I: 53-68. Quotes 61 opinions, none unfavorable.
- Jackson, E.: "Adapting Teaching Methods to Pupil Material." I: 81-93. A successful experiment with low-grade students.

- Koischwitz, O.: "Our Text-books and Kulturkunde." I: 107-115. Real appreciation and literary enjoyment can be obtained if the right textbooks are used.
- Stroebe, Lilian L.: "The Teaching of German Literature in College." I: 120-131. The possibilities, and practical suggestions for college courses in German literature.
- Von Klenze, C.: "The American Association of Teachers of German." I: 3-6. Outline of purposes.
- Wadepuhl, W.: "German Idioms." I: 68-73. A list of 200 idioms.
- Zeydel, E. H.: "Scholarly Research and the Teacher of German." II: 116-119. An example of the ways and means of utilizing results of research in the classroom.

HISPANIA

- Amunátegui Reyes, M. L.: "La Reforma ortográfica en la lengua castellana." XI: 150-152. Discusses g and j, i and y, s and x.
- Buck, Dorothy: "Building Vocabulary." XI: 162-165. Methods of reviewing vocabulary through making of lists of words, etc.
- Coates, Mary W.: "My Credo." XI: 430-438. A clever presentation of a teacher's faith in her profession.
- Colburn, G. B.: "Complementary Infinitive and Pronoun Object." XI: 424-429. A dozen auxiliaries that show anteposition in contrast to two or three hundred which show the pronoun appended to the complementary infinitive.
- Davis, O. K.: "What Price Spanish?" XI: 253-256. The business man's case for Spanish.
- García, E.: "A Musical Background for Spanish Classes." XI: 326-328. The possibilities of offering a musical background, with suggestions for a representative library of music.
- García, E.: "Achievement Tests for Vocabulary." XI: 153-161. Advantages of testing by cognates, derivatives, matching basic words, selection, matching idioms, verb forms.
- Kaulfers, W.: "Mental Selection in the Foreign Languages." XI: 505-510. Mental ability is a significant factor in elimination in language study.
- Parker, E. F.: "Ignored Values of the Preterit Tense." XI: 218-220. Use with auxiliaries (i.e., "modal") and inchoative use.
- Peters, Mary E.: "A Problem." XI: 323-325. Outside reading stimulates the student's curiosity and familiarizes him with the language he is studying.
- Puyol, J.: "Entrenar." XI: 503-504. "Entrenar," a poor adaptation in Castilian for the French "entraîner," has two exact Spanish equivalents in "agilitar" and "ejercitar."
- Sedgwick, Ruth: "Conversation for the Sake of Spanish." XI: 246-252. A minimum of grammar, thoroughly memorized, and much conversation in recitation period.
- Sturgis, C.: "Co-ordination and Co-operation." XI: 166-170. Urges cooperation of all language teachers, and stresses good teaching.
- Wilbur, R. L.: "The Sixth Pan American Conference." XI: 211-214. Discusses the organization of "The Inter-American Institute of Intellectual Co-operation."

ITALICA

- Altrocchi, R.: "The Study of Italian in Retrospect and Prospect." V: 27-31. Reprinted from *Modern Language Journal*.
- Rotunda, D. P.: "The *Circolo Italiano* and its Plays." V: 53-56. Lists and discusses plays given in recent years.

JOURNAL OF EDUCATION

- Davis, O. K.: "Spanish in the Schools." CVII: 146-147. Business men believe in teaching more Spanish.

JOURNAL OF EDUCATIONAL RESEARCH

- Baker, Florence M.: "A Tentative Vocabulary for First Year French Students." XVIII: 369-377. Discusses series and frequency lists and presents a modified 400 word list, which is compared with the Thorndike and Henmon lists.
- Cheydleur, F. D.: "The Construction and Validation of a French Grammar Test of the Selection or Multiple-Choice Type." XVII: 184-196. The highly standardized American Council French Grammar test may be used as substitute, alternative, or supplement for other tests.

THE MODERN LANGUAGE JOURNAL

- Anon.: "Foreign Books at Low Cost." XII: 462-465. A list of books and series, in French, German, and Spanish, available from New York importers.
- Altrocchi, R.: "The Study of Italian in Retrospect and Prospect." XII: 630-634. Evidence of progress.
- Armstrong, E. C., and others: "The Problem of Contemporary Literature—A Symposium." XII: 601-613. Opinions elicited by a questionnaire are in large part favorable.
- Bovée, A. G.: "An Indicated Effect of Oral Practice." XIII: 178-182. Oral practice seems to give greater permanency to reading ability.
- Brinsmade, C.: "Concerning the College Board Examinations in Modern Languages." XIII: 87-100; 212-227. Suggests one examination for all levels, and argues that translation from French to English is now overweighted.
- Bush, S. H.: "Travel for Teachers." XII: 343-347. Foreign travel and study are almost indispensable for effective language instruction.
- Cheydleur, F. D.: "Results and Significance of the New Type of Modern Language Tests." XII: 513-531. Discusses overlapping, comparative achievement of schools, articulation, method, Latin training, functional grammar; recommends supplementing of essay with new type examinations.
- Daus, Josephine M., and Young, C. E.: "An Experiment in First Year French." XII: 356-364. The new technique as followed in this experiment proved more beneficial than the old.
- Dexter, Elise F.: "An Analysis of a First Year Spanish Vocabulary." XII: 272-278. The complete mastery of a definite number of fundamental words is necessary for the first year, instead of the conventional chaos of an enormous vocabulary.
- French, W.: "A Plan to Increase the Value of Scientific German." XIII: 208-211. Explains a system of reports, with co-operation of chemistry or other science departments.

- Gay, Lucy M.: "Reflections on the Henmon Word Book." XII: 365-369. "The frequency of employment of a word as given in this Word Book is no criterion either as to its fitness for a beginners' text or as a word for drill.
- Greenleaf, Jeanne H.: "Anniversaires, A Calendar for the French Club." XII: 532-544. A great number of dates.
- Griebisch, M.: "Foreign Language Teaching in Germany." XII: 391-394. The direct method is universally used, and the objective is the attainment of higher and lasting values.
- Grueneberg, Elsa: "Teaching the Mixed Vowels." XII: 451-455. A suggestion for teaching successfully new sounds in German.
- Hagboldt, P.: "Presenting Grammar Inductively." XII: 440-445. Inductive reasoning arouses intense mental activity, and therefore interest.
- Hagboldt, P.: "Elements of Art and Science in Modern Language Teaching." XIII: 192-196. The ideal teacher is both artist and scientist.
- Hall, E. J.: "Teaching to Talk by Tema." XIII: 197-203. Students translate and read text, prepare answers to questions, write *temas*, and memorize them.
- Hamann, F. A.: "The Progress of Esperanto since the World War." XII: 545-552. A review of progress. "... we may draw the conclusion that the day is coming when Esperanto will be taught in every secondary or higher school of every country as the first foreign language, and will become the second language for all the civilized nations."
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- Hills, E. C.: "Modern Language Instruction in Europe and America." XIII: 1: 5-6. Geographical, administrative, and methodological differences.
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- Raetzmann, Hilda M.: "The Correlation of Foreign Language Work in High School." XX: 143-149. Discusses correlation of German with other subjects.
- Reinhardt, K.: "Zeitwandel Im Spiegel der deutschen Literaturgeschichte." XX: 208-211. Seeks union of literary history with man, world and life.
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- Sepmeier, K. A.: "Modern Illustrated Lessons." XX: 174-177. Special reading material, colored pictures, and discussions in German.
- Zeydel, E. H.: "German Lyrics in the Classroom." XX: 72-76. Suggests poetical translation and not too many lyrics in succession.
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- Davis, O. K.: "Teach More Spanish in the Schools." XLVIII: 253-254. The business man's case for Spanish.
- Randall, M. W.: "Building a Language Club." XLIX: 13-14. Practical suggestions based on ten years of experience with language clubs.
- Randall, M. W.: "Will the Study of Spanish Retain its Place in Curriculum of the Secondary School?" XLVIII: 252-253. Cites favorable opinions.
- Sturgis, C.: "Spanish in Ohio Colleges." XLVIII: 358-359. Statistics as to courses offered.

THE NORTH CENTRAL ASSOCIATION QUARTERLY

- Ryan, H. H., Chairman, and others: Report of Sub-Committee on First Year Spanish, First Year German (part of Report of the Committee on Standards for use in the re-organization of Secondary School Curricula). II: 445-461. Objectives and bibliography.

THE ROMANIC REVIEW

- Onfs, F. de: "The Co-ordination of the Study of French with that of the other Romance Languages." XVIII: 297-305. Emphasizes interdependence of various languages for understanding and cultural absorption.

SCHOOL AND SOCIETY

- Anon.: "Foreign Language Studies in the Schools." XXVII: 444. Summary of a report in the New York Sun by J. L. Beha shows enrollment figures in high schools.

- Kaulfers, W.: "The Prognostic Value of General Language." XXVIII: 662-664. From experience in Woodrow Wilson Junior High School of San Diego it appears that "teachers' marks in general language are no more certain predictive measures for foreign languages than ordinary intelligence quotients, and appreciably less accurate than simple grades in English."
- Miller, W. M.: "The Summer Session of the National University of Mexico." XXVIII: 545-546. Content of the session and attendance.
- Morgan, B. Q.: "The Place of Modern Foreign Languages in the American High School." XXVII: 185-193. Professional, disciplinary, and broadening reasons for foreign language study.
- Palmer, A. M.: "The American Field Service Fellowships." XXVIII: 774-778. Ten years of experience indicate success.
- Phayre, I.: "The Spanish Language as an Asset—Its value in Politics, Culture and Trade." XXVII: 398. Value based on all-round importance of Latin-America.
- Sparkman, C. F.: "The Educational Expert and the College Teacher of Modern Languages." XXVIII: 610-613. Co-operation indispensable in underlying principles, fundamental problems, and machinery of education.

THE SCHOOL REVIEW

- Cline, E. C.: "General Language." XXXVI: 510-515. Its possibilities have been narrowed; suggestions for broadening.
- Kaulfers, W.: "Observations on the Question of General Language." XXXVI: 275-283. "Ideal in theory, impractical in operation," author suggests substitute arrangements.

THE UNIVERSITY OF ILLINOIS BULLETIN

- Proceedings of the High School Conference of November 17, 18 and 19, 1927. XXXV: 35; May 1, 1928.
- Arnold, Frances: "Pronunciation in the Reading Lesson." Pp. 259-261. Careful drill from the outset.
- Cheydleur, F. D.: "Results and Significance of the New Type of Modern Language Tests." Pp. 242-258. For efficiency they are needed to supplement the essay type of examination.
- De Sauzé, E. B.: "A Basis for a Modern Language Course of Study." Pp. 261-265. A classified exposition of fundamentals.
- Feddersen, Esther: "Experiences of a German Teacher." Pp. 236-241. Article also in *Monatshefte*.

BOOKS AND PAMPHLETS

- Board of Education. Course of Study Monograph Number Eleven. Spanish. Grades 7, 8, and 9. Junior High School. Public Schools, Denver, Colorado, 1925. 154 pp. Objectives, means, detailed syllabus, realia, and bibliography. Provision is made for a one-year and a two-year course.
- Board of Education. Course of Study Monograph Number Fifteen. French. Grades 8, 9, 10, 11, and 12. Junior and Senior High School. Public Schools, Denver, Colorado, 1925. 276 pp. Objectives, means, detailed syllabi for junior and senior high schools, realia and bibliography.

Board of Education, City of New York: "Informational Syllabus and Reading Lists in Modern Languages to Accompany the Syllabus of minima in Modern Languages (March, 1923) for Senior High Schools." New York, 1927. 62 pp. Information listed under Geography, History, and Customs. Reading lists are "Helps for Teachers" and "Collateral Reading Lists," as a guide for reading of pupils.

Canadian Committee on Modern Languages: "Modern Language Instruction in Canada." University of Toronto Press, 1928. Vol. I, XLVIII+547 pp; Vol. II, 850 pp. Contents as follows: "Introduction": A discussion of the inquiry, of objective, and educational trend, with bibliography.—"An Annotated Bibliography of Modern Language Methodology," I: 1-428.* "An analytical survey, . . . a review of the best contributions to the science of language learning and teaching," divided into sections, with introduction and index. The primary purpose is "to indicate issues in language learning"; "Problems for investigation" (I: 429-441). A list of 123 topics reprinted from 1925 Bulletin of *Study*.—"Effect on achievement of the age at which Modern Language Study is Begun." (I: 442-467). Proper beginning age seems not earlier than the first year of high school. Two years of high school appear to equal one year of college.—"Women Students in Modern Languages" (I: 468-474). The tendency for men to elect economics, and women language, gains momentum when either sex is in minority.—"Typical Errors in French Examination Papers" (I: 475-489). Errors in verb and in lack of exactness. Error and frequency counts should be connected.—"Two American Experiments in Language Teaching" (I: 490-505). Bond's reading method and De Sauzé's Cleveland Plan.—"Modern Language Composition Scales (I: 506-531). Samples to be used for comparison in marking free compositions based on pictures.—"A General Intelligence Test" (I: 532-547). A test, with discussion of results from it.—"History of Modern Language Instruction in Canada" (II: 5-369). An extended history by provinces.—"Statistics (II: 370-410). Enrollment figures and various statistics of students and teachers.—"Conditions and Practice." (II: 411-519). Administration, teachers, syllabus, comment in general and by provinces.—"The Selected Teacher Questionnaire" (II: 520-544). Report of selected teachers on objectives, materials and methods, and special problems.—"The Training of Modern Language Teachers in Canada." (II: 545-602). Conditions good in colleges and larger high schools, not so good in smaller schools.—"Modern Languages in Professional Schools" (II: 603-609). Some teachers of professional schools favor modern languages, especially German.—"The Teaching of Modern Languages in Private Schools." (II: 610-626). Enrollment, organization, etc., based on questionnaire.—"Matriculation and Leaving Examinations" (II: 627-664). Outlines form and scope of papers, especially in French, finds a wide range of type and variety of technique.—"The Results of the Administration of the Canadian Modern Language Tests in Canada and England." (II: 665-694). Figures show considerable overlapping and wide variation between schools and classes.—"Re-

* This part of the volume is also published separately, under the names of M. A. Buchanan and E. D. MacPhee.

sults of the Administration of the Canadian Committee French Tests in the Secondary Schools of England." (II: 695-713). Reveals great individual and class variations, as in Canada.—"The Results of the Administration of the Canadian Committee Modern Language Tests in the United States" (II: 714-735). Overlapping and individual variations shown.—"Comparison of norms in the Canadian Committee French Tests for Canada, England and the United States" (II: 736-743). United States norms are high in vocabulary, grammar, and silent reading, intermediate in free composition.—"The Results of the Administration of the Canadian Committee French Tests in the Province of Quebec" (II: 744-749). Quebec schools lead American school only in free composition.—"The Results of the Administration of the Canadian Committee English Tests in Quebec" (II: 750-781). Extreme overlapping, much school and class variation.—"Reliability and Validity of the Canadian Committee Tests" (II: 782-817). The tests are reliable for groups and fairly adequate for individuals; there are reasons for assigning to them a high validity.—"Comparison of Reliabilities of Tests with Reliability of Old Type Examinations" (II: 818-836). The new type is as valid, twice as reliable, takes less time, and is less costly.—"Written Tests as a Measure of Oral Achievement" (II: 837-846). New type tests seem to measure oral-aural achievement indirectly.—"Comparison of English and French Pupils in Respect to Ability in Reading and Writing French" (II: 847-852). English-speaking pupils are from 5 to 7 years behind French-Canadian pupils in French reading ability.

- Cheydeur, F. D.: "The Construction and Validation of a French Grammar Test of the Selection or Multiple-Choice Type." University of Wisconsin. 15 pp. Description of the test, and its application to prognosis, classification, etc.
- Contreras, M. de la S. S., Broom, E., and Kaulfers, W.: "Silent Reading and Vocabulary Tests." Public School Publishing Co., Bloomington, Illinois, 1927. For classification, measurement, etc.
- Fontaine, E. C.: "Ways to Better Teaching in the Secondary School." Boston, Ginn, 1928. Modern language suggestions (pp. 52-59) based on procedure in Maryland High Schools.
- Hagboldt, P.: "Building the German Vocabulary." XVIII+71 pp. University of Chicago Press, 1928. "Means for the scientific study of German word formation and the systematic building up of an adequate German vocabulary," with a vocabulary appendix of common words.
- Li, Chen Nan: "Factors Conditioning Achievement in Modern Foreign Languages." Unpublished dissertation, Yale University, 1927.
- Meredith, J. A., and Jack, W. S.: "Outline English Grammar for Romanic Language Students." Philadelphia, 1928. 22 pp. "A review *Outline* with the peculiar needs and deficiencies of the foreign-language student always in view."
- Morgan, B. Q.: "German Frequency Word Book based on Kaeding's Häufigkeitswörterbuch der deutschen Sprache." Publications of the American and Canadian Committees on Modern Languages. Volume IX. New York, MacMillan 1928. XVIII+87 pp. A frequency list of basic words, and an

- alphabetical list of the most frequent words, preceded by a preface which explains the system followed, and also the nature of Kaeding's book.
- O'Dell, C. W.: "Traditional Examinations and New-Type Tests." New York, Century 1928. XVIII+469 pp. Discusses various types of tests and their scoring. Examples of language tests *passim*.
- Sammartino, P., and Krause, C. A.: "Standard French Test: Vocabulary, Grammar, Comprehension." Parts I and II. Public School Publishing Co., Bloomington, Illinois, 1928. Multiple-choice vocabulary test, completion grammar test, and English answer comprehension test.
- Seibert, Louise C., and Wood, B. D.: "French Tests for Colleges. Oral Understanding. Form A." Copyright 1928 by Louise C. Seibert. 16 pp. True-false tests for sentence understanding, multiple-choice tests for paragraph understanding, and dictation tests for precise understanding, together with directions.
- Van Wagenen, M. J., and Patterson, Sophia H.: "American Council on Education German Reading Scales." Public School Publishing Co., Bloomington, Illinois, 1927. Test ability to read and understand German paragraphs.
- State Department of Education: "Texas High Schools. The Teaching of Spanish, German, and French." Bulletin State Department of Education No. 230. Austin, 1927. 81 pp. Organization, means of achieving objectives, core material, text books, optional and supplementary material, bibliography, etc.
- St. Louis Public Schools: "High School German." 1926. 59 pp.—"High School French." 1926. 55 pp.—"High School Spanish." 1926. 63 pp.—Curriculum bulletins.
- Vigneron, Robert: "Explication de Textes." University of Chicago Press, Chicago, 1928. 25 pp. Reprinted from *Modern Language Journal*, October, 1927.
- Wheeler, C. A., and others: "Enrollment in the Foreign Languages in Secondary Schools and Colleges of the United States." Compiled for the Modern Foreign Language Study with the co-operation of the bureau of Education. With Introduction and Analysis by R. H. Fife. New York, MacMillan, 1928. XXII+453 pp. Enrollment (including Latin in secondary schools) is tabulated according to numerous methods of classification, with explanations of methods of securing information, and general conclusions. The public school enrollment, based on some 90 per cent of the national school population, indicates some probability of 784,000 modern foreign language students or about 20.3 per cent of the school population. Regional and annual variation, and private school and college variation are presented in great detail.

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AN INDUCTIVE METHOD OF TEACHING PRONUNCIATION

THE importance of pronunciation work in laying the foundations of linguistic ability has not passed unrecognized in modern foreign language teaching;¹ nor has effort been lacking to improve current methodology in the development of oral command. The fact remains, however, as can readily be seen from even a casual survey of the literature of the subject, that practically all techniques of teaching pronunciation which have been evolved to date have been formulated with little regard for more than a single fact or principle of educational method, not infrequently to the blind neglect, and even open violation, of the many principles, equally operative, and often far more significant, which condition the effectiveness of the learning process. That it should not be impossible to devise an effective teaching procedure, based upon all the active principles of linguistic pedagogy, and yet both practical and economical for class-room use, the writer has attempted to demonstrate in the following paragraphs. The philosophy underlying the proposal is the well established concept of contemporary scientific psychology that learning is fundamentally a natural process, and that no type of teaching can be rated as truly successful which does not attempt to keep it so. In accordance with this view, the plan recognizes the following principles as the ultimate criteria which any technique of teaching pronunciation, to be entirely valid, must satisfy:

1. The natural development of linguistic ability is fundamentally a matter of learning through example. (The law of imitative acquisition.)

¹ For excellent discussions of the subject see:

Harold E. Palmer. *The Oral Method of Teaching Languages*. World Book Company, Yonkers-on-Hudson, New York, 1922, 134 pages; p. 15.

H. G. Atkins and H. L. Hutton. *The Teaching of Modern Foreign Languages in School and University*. Edwin Arnold, 1920, page 8.

E. C. Kittson. *Theory and Practice of Language Teaching*. pp. 41-43.

Arthur Gibbon Bovée. "An Indicated Effect of Oral Practice;" in *The Modern Language Journal*, Dec. 1928.

Henry Sweet. *The Practical Study of Languages*. Henry Holt and Company, New York, 1906. 280 pages; page 208ff.

2. The linguistic process, from the physiological standpoint, is basically a matter of learning how to modify and control vowel sounds, and of associating them with their respective cognitive elements. (The law of consonantic modification.)

3. Language acquisition in actual life is always a process of learning to do by doing. (The law of active acquisition.)

4. Speech is normally acquired only through the medium of the vernacular itself, never in terms of a secondary collateral agent. (The law of direct acquisition.)

5. All naturally acquired language is perceived first through the ear. (The law of aural before visual acquisition.)

6. Natural learning is always inductive rather than deductive, and psychological rather than logical. (The law of psychological acquisition.)

7. The avenues of natural learning are never restricted to one special form of appeal, but are numerous and varied, enlisting nearly all the sensory capacities of the individual. (The law of cumulative acquisition.)

In compliance with the law of modification, the method begins with the five fundamental vowel sounds, the bases of all acquired speech. These are first presented orally to the students as implied in the law of aural before visual acquisition. All reference to the vernacular approximations of the vocables is strictly prohibited, the object being *not to secure a mere imitation of the sounds, but to obtain as far as possible a direct original reproduction of them*. A functional description of the vowels in terms of their physiological foundations—i.e., the position of the lips and tongue in speech—is occasionally admitted; but these descriptions are never technical, and are offered only incidentally. The attention of the students is always concentrated on the vocables themselves, never diverted to rules or phonetic representations of them. After hearing two or three individual and group recitations on the vowels, the instructor writes the letters on the board.

For the sake of clarity, the procedure in Spanish may be taken as an example. The teacher begins by pronouncing the five vowels consecutively in the following order: *a, o, u, e, i*, repeating the sequence until the pupils have grasped it. He then calls for two or more repetitions in concert, followed by an equal number of individual recitations to test the degree of mastery attained by the

class as a whole.² In order to prevent the group from elongating and diphthongating the sounds—a habit into which most English speaking students are prone to fall—the vowels should be pronounced in a brief, quasi-staccato fashion. If the responses are satisfactory, the instructor immediately writes the vowels, in the same order in which they were pronounced, in a conspicuous place upon the board. The sequence is then read in concert from left to right at least twice; then backwards, and finally by skipping at random from one letter to another as the teacher points to it. The *a*, *e*, and *i*, being very readily confused by English-speaking students, should always receive relatively greater stress during the course of the drill than either the *o* or *u*. The procedure has the obvious advantage of reinforcing the original aural sensations with visual impressions, thus insuring greater permanency of retention, and aiding materially the pupils who are predominantly eye-minded.

As soon as the sounds and graphic forms of the vowels have been definitely associated, which in the case of junior high school classes should rarely require more than ten minutes, a dictation test, consisting of simple monosyllabic and bisyllabic words, carefully chosen to illustrate the letters, should be given to the students. These words may well be ten common nouns selected from the immediate classroom vocabulary, such as *mesa*, *pluma*, *papel*, *tinta*, *clase*, *sala*, *lista*, *tema*, *flor*, *mapa*, *casa*, etc. The test should take the form of a written spelling exercise, the instructor pronouncing each word very slowly and distinctly two or three times, directing the pupils to write the words opposite the proper numbers on their papers, and to spell them using correctly the vowels on the board.³ At the end of the test the students should exchange papers and check errors by comparison with the model list which the teacher writes upon the board. All difficulties of spelling should be carefully analyzed in terms of the vowel sounds to prevent subsequent confusion; and any questions on pronun-

² Walter Kaulfers, "Group Work in Language Teaching," in *The High School Teacher*, vol. 3, pp. 379-380. (November, 1927).

³ Since beginners often have difficulty in distinguishing between the sounds of *b* and *p*, and *d* and *t* in Spanish, it is recommended that the students be informed which letter to use whenever confusion appears—this procedure to be followed until the consonants have been studied. The suggestion applies also to the *v* and to the silent *h*.

ciation should be answered. The papers are then returned to their owners, corrected, and handed in. In order that the students may be impressed with the importance of the work, the tests should be graded according to the average of the class, with extra deductions for failure to correct errors properly, or to check mistakes in the work of others. It is also strongly recommended that the list of words dictated be copied into the students' notebooks, to be acquired as a regular part of the classroom vocabulary. If this is done, the procedure will develop simultaneously ability in pronunciation, spelling, and oral reading, besides netting a knowledge of the alphabet, and an increased stock of useful words. It is probably unnecessary to add that no exercise is more effective than a dictation test for training the ear, for diagnosing difficulties in oral comprehension and pronunciation, or for enabling students to actually learn to do by doing. After the fundamental sounds have once been mastered, the method always provides an effective way of introducing new items of vocabulary, and of presenting new idioms and phrases, where these are to be made the subject of special study by the class.

On the following day the vowels are reviewed rapidly in the same manner in which they were practiced during the preceding class session. Since the letter *h* is always silent in Spanish, the easiest step in advance is to drill upon the vowels in combination with this consonant. A simple and direct approach is suggested in the following remark to the class: "The letter *h* is *never* sounded in Spanish; who, then, can pronounce the vowels when they are written as follows (writing the sequence on the board): *ha, ho, hu, he, hi?*" Needless to say, the point will be grasped at once. In order to fixate it, however, several repetitions of the combinations, both by the students individually and by the group as a whole in concert, are required. These, as previously intimated, should consist in a reading of the vocables, first in their proper sequence from left to right, and subsequently at random as directed by the instructor.

In order to make certain that the sounds are always properly associated with their respective visual representations, the teacher must ever be on the alert to see that the eyes and attention of the pupils are not only fixed upon the board, but concentrated directly upon the particular combinations that are being practiced.

It is very easy for the student to allow his mind to wander, and to repeat the vowels without actually seeing them. When the method is permitted to degenerate to this type of passive follow-the-leader procedure, it obviously becomes a waste of time. This danger can be readily prevented under competent direction. Among other things, the students should be informed from the start, and if necessary occasionally reminded, of the purpose and values of the drill—that it will train them to understand spoken Spanish better when they hear it; that it will teach them how to pronounce, spell, and read the language; and that it will accomplish all this and much more simultaneously, if they but give strict attention and pronounce each letter and combination correctly, making sure that they actually see it as they sound it. Secondly, the teacher should always point squarely to each letter as it occurs during the drill, always standing in such a position that he can easily follow the board and at the same time keep a close check upon the class without obstructing its view. Finally, illustrations of the ease and value of the method should frequently be given. Thus, after teaching the sounds of the vowels, the teacher should write several words of common frequency on the board, one at a time—indicating with a mark under the proper letters the syllable to be accented—and call for volunteers to pronounce them. This practice, if coupled with occasional dictation tests, will help to emphasize, if the words selected are interesting and practical, the functional value and immediate application of the work, and to develop proper habits of attention and reaction toward it.

Having mastered the basic vowel sounds, the class is ready to begin on the consonantic modifications of the language. In teaching the consonants, the instructor need spend little time upon the letters which are pronounced approximately the same in the foreign language as in the native tongue. Pure imitation and natural suggestion may be allowed free reign here. An incidental word of explanation in passing may occasionally be helpful, but is seldom required. Thus the letters *f*, *l*, *m*, *n*, *p*, *r*, *t*, and *y*, though never pronounced identically the same in Spanish as in English, need not be made the subject of special drill. The differences between the Spanish and English articulations of these consonants are generally too slight to be readily appreciated by the novice in the language. They constitute niceties of speech which

can be taught much more easily and far more effectively after the larger phases of pronunciation have been mastered, and after the ears of the students have become completely tuned, as it were, to the ground-tones of the language. If a thorough study of these differences is to be undertaken, it should be reserved until at least the second semester of work, and should follow exactly the same principles of procedure as those hereinafter described.

To develop independent ability in pronunciation as rapidly as possible, in order to prevent the fixation of the grosser errors of speech at the start, is one of the chief objectives of the method. To this end, it stresses at first only those letters which differ fundamentally from the English, and even then only those sounds of the letters which are especially peculiar to the language. All else is left temporarily to imitation and unconscious suggestion. The practicability of the procedure can readily be demonstrated by an example. For this purpose the letter *b* may be appropriately selected, since it has at least two⁴ distinct articulations in Spanish, one bilabial occlusive, the other bilabial fricative. In teaching the pronunciation of the consonant, the instructor may begin with a brief introductory remark as follows: "The letter *b* in Spanish, when preceded by a vowel, is pronounced very differently from the way it is in English. Watch my lips and listen closely as I pronounce the letter. (Repeats the following sequence three or four times: *ab, ob, ub, eb, ib*). Now let us all recite it in the same way."

After a few minutes of individual and group practice, the instructor may have the students repeat the exercise, pronouncing each combination first, and then immediately spelling it out as follows: *ab': a-be; ob': o-be; ub': u-be*; etc. This procedure will serve effectively to teach spelling and the alphabet, and to lend variety to the class work. As before, the drill should terminate in a short dictation test.

It is quite possible that soon after the fricative form of the letter has been studied, some observant pupil will remark: "You have just taught us to pronounce the Spanish *b* something like a *v*, but when you said *Buenas tardes* this afternoon you did not pronounce it that way. How do you explain that?" Such questions provide the golden opportunity for the language teacher to impart

⁴ Technically, four articulations are recognized: *op. cit.*, T. Navarro Tomás.

incidentally some of the fine points of pronunciation. They should by all means be encouraged and capitalized. Information given in response to inquiries of this type, which have their origin with the students, and are prompted by a felt need or genuine desire to learn, is much more apt to be attended to with interest, and to be absorbed and retained by the pupils, than knowledge offered gratuitously on less auspicious occasions. So the teacher will duly compliment the student upon the keenness of his observation; and, calling the attention of the class to the merits of the question, will reply:

"You will remember that we did not say that the *b* has only *one* sound in Spanish. We merely indicated that *it is always pronounced in the same way when it occurs in the combinations ab, ob, ub, eb, ib*. In other cases it often has a different form. To keep ourselves from becoming confused, let us practice just the exceptionally peculiar pronunciations of each letter first; the others we can learn very easily by imitation as we go along.

"*Always try to see each word as a combination of the phonetic groups which we have been reciting, never as a collection of individual letters, each to be pronounced separately. Then sound each combination which you recognize in exactly the same way that we have been reading it orally from the board. By so doing you will soon acquire the master-key to Spanish pronunciation.*"

What has been said concerning the bilabial fricative *b* applies with equal weight to the consonant *d*. The important point is that *the method aims to teach pronunciation directly in terms of the basic phonetic groups of the language, not in terms of the individual vowels and consonants of which it is composed.* This principle is best illustrated in the case of the occlusive articulations of the consonants *c* and *g* and their equivalents, *qu* and *gu*, before *e* and *i*. The sequences to be taught here are *ca, co, cu, que, qui*, and *ga, go, gu, gue, gui*, respectively. Owing to the difficulty of these combinations, and the danger of confusing the *que* and *qui* with the *gue* and *gui*, the sequences should never be taught contemporaneously, nor should they ever be written in juxtaposition upon the board. Preferably a week should elapse between the introduction of the first sequence and the beginning of drill on the second. Other combinations can be taught in the interim.

Enough of the method has been described to give a general idea

of the principles and procedures involved. A complete table of the major sequences, in the order in which they are best introduced, is presented below. It is understood, of course, that no sequence will be listed on the board until after it has been made the subject of special drill. The table should always be kept where the students can refer to it during the course of their oral reading and written work. Teachers should make it a practice to train pupils from the start to analyze their difficulties in pronunciation without assistance, by showing them how to divide unfamiliar words into phonetic groups (not necessarily syllables), and by accustoming them to pronounce each combination according to its sound in the table. Until the vocables have been mastered, it is usually advisable to help the students remember the pronunciation of the consonants by regularly associating the sequences with one or two simple illustrative words like those contained in the parentheses below.

TABLA FONÉTICA

<i>Vocales:</i>	a	o	u	e	i
(hora)	ha	ho	hu	he	hi
(libro)	ab	ob	ub	eb	ib
(casa, aquí)	ca	co	cu	que	qui
(muchacho)	cha	cho	chu	che	chi
(red)	ad	od	ud	ed	id
(goma, guitarra)	ga	go	gu	gue	gui
(caja, gente)	ja	jo	ju	je	ji
(silla)	lla	llo	llu	lle	lli ⁵
(señor)	lla	llo	llu	lle	lli ⁵
(tiza, cesta)	za	zo	zu	ze	zi
<i>Diptongos:</i>	ai	au	oi	eu	ei
(aire, aula)	ia	ua	io	ue	ie

Ordinarily, the entire table can be mastered by junior high school classes within three weeks. Some of the brighter pupils will learn the combinations in even less time, only a few of the slower students requiring longer. By mastery is meant not merely the ability to read the combinations aloud from the board, but the ability to pronounce correctly unfamiliar words containing them, and to spell new words from dictation with a fair degree of accuracy. As far as possible the drills should be rapid and brief,

⁵ The combinations *lli* and *lli*, being very rare except as accented syllables, may be omitted.

repeated daily until proficiency is achieved, then intermittently as a means of review. To secure the best results, all work with the vocables should be scheduled for the first part of the period and should be confined wholly to the classroom. To conduct the drills at any other time is to invite inattention through fatigue; while to assign individual work for the study hall or home is to encourage careless habits of practice, which will as often undo as reinforce the class work.

Lest the method be misconceived as an intolerably monotonous process, it should be observed that the procedure can readily be varied—even converted, if desired, into an attractive game. One illustration will suffice to substantiate this point. After a short review of the sequences by the class as a whole in concert, appoint a student to read aloud ten combinations which he sees on the board. Designate another student, to be known as the *apuntador*, to point out in the table each phonetic group as it is pronounced, *insisting that he both repeat it and spell it as he does so*. Call upon the remainder of the class to witness the performance and to raise hands as soon as an error occurs. The first pupil to discover a mistake is permitted to assume the role of *dictador*, the individual formerly serving in this capacity displacing the student who committed the error. If the *apuntador* succeeds in locating correctly the ten combinations as they are pronounced, he is awarded a grade of 1 or excellent, and is conferred the privilege of nominating the next *dictador*. This device is an invaluable means of securing interested attention to an activity in itself worth while. Once familiar with the game, the pupils wax enthusiastic over it. Not infrequently teams are elected to meet contenders from other beginning classes for a "*Torneo Fonético*."

Finally, lest the method seem inadequate, it should be noted that there can be no objection to including other combinations in the table. In general, however, the special peculiarities of the consonants and vowels can be taught more easily in connection with work in oral reading, in connection with oral drills on the conjugations of verbs, or in connections with the extemporaneous conversations of the classroom. Effectively employed, the method develops surprising facility in pronunciation, oral reading, and spelling, without a single rule or technical explanation, and with a considerable saving of time and energy. That the method is

applicable not only to Spanish, but to other foreign languages as well, is demonstrated by the fact that it was originally employed, with only slight modification, with beginning students in German and French.

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PHONETIC HINTS FOR THE MODERN LANGUAGE TEACHER

IN A general way the knowledge which a teacher of a foreign language should possess from the point of view of pronunciation may be stated as follows: 1. He should be able to speak like a native the language to be taught. 2. He should be able to speak the student's mother tongue with equal accuracy. 3. He should have a theoretical knowledge of the process of phonation and sound-perception in general. 4. He should understand the specific conditions and habits which have shaped and crystallized the student's familiar sounds as well as those which have shaped and crystallized the sounds of the foreign language.

The necessity of the first requirement obviously needs no emphasis.

The second statement will perhaps prompt contradiction from certain quarters. It may be argued that incorrect English pronunciation on the part of a foreign instructor is compensated for by the real advantages which he derives from teaching his mother tongue. But surely there is no excuse for his deliberately disregarding his handicap and for dragging it through a long career of teaching. It can hardly be questioned that one who does so will never fully understand the difficulties of his pupils. Moreover, students refuse to see why any teacher who insists upon a correct pronunciation of the language under study should be taken seriously when he himself pronounces English badly. Young people learn very early to reason "*ad hominem*."

As to the third prerequisite it is a matter of common experience that the student's native faculty of sound-imitation is often inadequately developed or otherwise hampered. Therefore, the teacher must know the articulatory and acoustic structure of speech-sounds in order to guide the student's efforts intelligently.

Upon the fourth requirement, the significance of which is often overlooked, I should like to dwell at length, but lack of space compels me to be concise. Speech-sounds are not only endowed with peculiar motor and acoustic properties; they are also intimately tied up with various mental associations which have developed into deep-rooted habits during the acquirement of one's

mother tongue. These inveterate tendencies are serious obstacles in the study of an additional language, because each language is based upon specific phonetic associations of its own. For instance, in the speaker's mind the character of a speech-sound is closely associated with the stress-conditions prevailing in his language. The centralizing nature of English stress cannot but have a deadening effect upon the quality of the sounds in unaccented syllables. As a result, the English student does not associate distinctness of articulation and quality with unstressed vowels. In French, on the contrary, the nature of the stress-accent is such that it does not affect the quality of sounds, which accordingly always remain very distinct. Likewise a mental association is established between certain sounds or sound-combinations and their position within the word or phrase. The phonetic value of German *z* is to all intents and purposes the same as that of the combination *ts*. It often occurs in English at the end of a syllable as in "lots," "rats," etc., or divided between two syllables as in "eat slowly," but never at the beginning. Hence it is in the latter position (German "zehn," "heizen") that its pronunciation offers the greatest difficulty to the English student. A similar condition prevails in regard to the combinations *kn*, *gn*, *ps*, *shp*, *sht* at the beginning of German words like "Knabe," "Gnade," "Psychologie," "stehen," "Spaten." They all are present in English in other positions, as may be seen from such words as "nickname," "recognize," "cups," "a harsh person," "washtub." Yet, in their initial pronunciation the Englishman has to overcome a certain resistance. From these few examples it is evident that the study and understanding of the psychological properties of speech-sounds is a condition *sine qua non* for a successful teaching of pronunciation.

But of all his knowledge the instructor is only to impart to his students the ability to speak and write the foreign language correctly. The rest of his information is merely a means to be used in the pursuit of that end. Hence it is clear that the principles of phonetics must be *applied* in the classroom but not *taught*. There should be no more theory in the directions given than is absolutely required. Dilatory demonstrations of the instructor's erudition are a pure loss of time and only serve to confuse the student and to make the phonetic method altogether unpopular.

As to the course to be followed in helping the students overcome

their difficulties, it is naturally impossible to set up rules providing for all cases and conditions. Here, as elsewhere in matters of education, much depends upon the pedagogical skill of the instructor, upon his well informed perspicacity in the diagnosing of conditions, upon his resourcefulness in the devising of counteracting means and remedies. However, there are certain general principles of a directive character which should underlie and guide all procedures.

In the first place, the character of the difficulty must be determined. At first blush this seems perfectly easy and evident, but unless the teacher has the necessary knowledge and experience, he will blunder. Speech-sounds are very complex products, in which it is not always easy to keep the constituents apart. If the mispronouncing student is very sensitive to acoustic shades and equally skilful at articulating, it will do for the teacher to notice that there is something wrong and to have the student reproduce and practice a correct pronunciation. But we all know that this is an exceptional case. Since advice has to be given, and a method has to be applied, they must be based upon the understanding of the nature of the trouble. Is it the accent? is it the quantity? is it the timbre or quality? Is the sound too dark? too clear? too indefinite? too open? too labial? Is it an error of assimilation? is it a question of voice or breath? etc. The answer to such questions presupposes the most careful attention.

When the nature of the trouble has been ascertained, its cause must be established. It may be that a student's ear is slow in distinguishing acoustic values. These are, of course, most adequately taught by continuous drilling. The differentiation and distancing of foreign sounds can only be the result of many repeated pronunciations on the part of the teacher, of repeatedly corrected pronunciations on the part of the student, and of many auditory comparisons of the new sounds with each other and with those of the mother tongue. In this respect a special method is sometimes applied to the vowels. It consists of teaching the students a few fundamental vowels as the cardinal ones with which all the others are to be compared and from which they are to be characteristically distanced. These cardinal vowels are more or less absolute values and have been recorded by gramophone, so that they can be reproduced at will for comparative purposes. It seems to me, however, that this method has more drawbacks than real

advantages. Such vowels mean nothing to the student and may very well result in complicating matters, since they merely serve as artificial points of comparison but do not necessarily exist in the language to be studied. The best points of comparison are obviously the sounds of the student's mother tongue, the exact quality of which is known to him and which have the advantage of being living values.

Certain students may lack a sufficient flexibility and control of the articulating organs. In trying to overcome this inhibition it should be remembered that many unequivocal experiments have shown that the same sound can be and actually is pronounced by means of a great variety of different shapes and positions of the speech-organ. The relationship of a certain sound to corresponding positions of the various organs is by no means a necessary and immutable one. The explanation of this phenomenon probably is that a difference in regard to the articulation of one part of the organ of speech is compensated by a corresponding adjustment in one or more other parts, so that the result ultimately remains the same. Thus, a very good *ü*-sound may be pronounced with various degrees of mouth opening, with different positions of the tongue, with more or less rounding of the lips, etc. Hence, the genetic description of sounds as given in books on phonetics or as derived from one's own articulation should be considered as one among various possible other ones. This means that it is pedagogically wrong to resort to dogmatic articulatory definitions. It is only when the student cannot otherwise succeed in producing a certain sound correctly that the directions given as to one good way of articulating are most helpful. Again, a considerable amount of practice and drill is essential.

In the majority of cases the cause of the difficulty is to be found in some crystallized association and a correspondingly acquired habit. It is the teacher's task to discover the association concerned and to counteract it. Sometimes it is enough to make the student conscious of his mistake and its cause and to supplement this enlightenment with abundant practice and drill. But often various tricks have to be resorted to in order to overcome the resistance more thoroughly and more quickly. On the whole, these tricks will vary according to the association to be neutralized. One which is of general application is that of exaggerating at first the feature

which is different in the foreign language. Thus, in order to reach the degree of closeness and tenseness in the pronunciation of French *é* as in "*été*," the English beginner does well to aim at some variety of *i* rather than of *e*. Likewise, in order to acquire the accentual habits prevailing in the French language, he should emphasize the final accent more than is proper. The danger that this excess might become a lasting fault is slight: the action of the native association is more than sufficient to guarantee the necessary adjustment in due time.

As to more specific tricks we may cite the following as illustrations. Since stress is most intimately bound up with the quality of sounds, it is sometimes advisable to aim at quality first, so that stress is somehow received into the bargain. Thus, the English student of French will find it easier to master French accent if he takes care to give each vowel its full value, and vice-versa the Frenchman may get hold of English stress by reducing to indefiniteness all vowels but the accented ones.

Another trick which serves to make stress differences more easily understood is to articulate and pronounce a passage aloud in both languages with mouth and lips closed. The result of such a pronunciation is that these differences become much more evident, because in the ordinary way of speaking the real nature of stress is very much obscured by various influences, such as the meaning of the words or phrases, the timbre of the sounds, etc. If we eliminate these factors, stress appears more or less naked and is, therefore, more easily apprehended. Its centralizing effect, for instance, is very distinctly observable in this manner.

Since diphthongization is the result of length combined with the phonetic basis of a language, it is counteracted by practising the pronunciation of separate vowels, keeping their quality pretty much unchanged during the entire period of a slow expiration of breath.

The influence of the phonetic basis of the mother tongue is decreased by avoiding the transition from English to French or German pronunciation, as is often done in translation exercises. If translating is found to be necessary for other reasons, the text in the mother tongue should not be read aloud, but only mentally.

The difficulty arising from the position of certain sounds may be remedied by some such procedure as the following: in order to

pronounce initial *z(ts)* in German "zehn," the student will find it helpful to utter some artificial word as "lotsehn" at first, and then to reduce the pronunciation of the part preceding "tsehn" to mere movements of the tongue without any voice or even with a closed mouth.

The trick which is most universally used is that of phonetic spelling. It serves to neutralize the effect of associations of sounds with different written symbols. As such it has its undeniable advantages. By giving to each typical sound one special symbol, the student soon learns to analyze his speech into its constituents and to realize the uniformity of their value in spite of the whims of traditional spelling. But it should be duly emphasized that phonetic writing is merely one trick, the result of which is undoubtedly real, but very limited. It does not teach the student how to pronounce. I have known many students who were able to write a French or German passage in perfectly good phonetic script, but whose pronunciation was none the less atrocious. Many teachers give altogether too much time, energy, and importance to the inculcation and use of phonetic symbols. The teaching of pronunciation is a task which implies many more subtle and weighty problems than this. There is great danger that the phonetic method may become a mere mechanical procedure, and surely here is its most vulnerable spot which its opponents never fail to point out. If we are seriously desirous of obtaining results, the teaching of pronunciation must be scientifically conducted; that is to say, it must be founded upon knowledge and understanding.

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THÉODORICIENS LIVE IN CHÂTEAU-THIERRY

Foreigners no doubt wonder why they meet New Yorkers in New York, whereas when they reach Chicago they are presented to *Chicagoans*. But nothing America has to offer in geographical terminology will compare with the puzzling divergence between name of city and qualification of resident to be found in various older countries, notably in France. In most cases the French divergence is due to the fact that the two words (sometimes, instead of two, there are several) come from the same Latin or Latinized Gallic original, but have developed differently, like the adjectives *frail* and *fragile* in English. Students who have had Old French will be able to explain some of the differences, but in the notes that follow I shall repeat no linguistic laws. I shall throw caution to the winds and erase from my bright lexicon the adverb "probably" and the phrase "I think"; and as I have neither the competence nor the ambition to settle moot questions for scholars, but am only calling attention to a matter which is, I am convinced, rarely mentioned in classrooms, I shall not quote authorities for individual statements. The encyclopedic dictionaries generally furnish some information as to the origin of proper names, and I may say in the beginning that I have consulted in the preparation of these notes:

Le Dictionnaire topographique de la France, Paris, 1861 and later years.

H. d'Arbois de Jubainville, *Recherches sur l'origine de la propriété foncière et des noms de lieux habités en France*, Paris, 1890.

Hans Maver, *Einfluss der vorchristlichen Kulte auf die Toponomastik Frankreichs*, Wien, 1914.

E. Mannier, *Études . . . sur les noms des villes . . . du département du Nord*, Paris, 1861.

Auguste Lognon, *Les Noms de Lieu de la France*, Paris, 1923.

Jos. Buckeley, *Beiträge zur französischen Ortsnamensforschung*, Ahlen i. W. 1908.

I have arranged alphabetically a number of more or less important cities in whose case place-name and term for inhabitant appear decidedly different, but where a glance at the older name throws some light on the matter.

Residents of *Agde* are called *Agathais* or *Agathois*. *Agde* was a Greek colony and is called by Strabo *Ἀγαθή*.—Residents

of *Aix-Marseille* are sometimes called *Aquisextains*. Aix is said to have been the first Roman settlement in France, and to have been founded in 123 B. C. by the consul C. Sextius Calvinus, who called it *Aquae Sextiae* because of its mineral waters.—Residents of *Albi* are called *Albigois*. The Latin name was *Albia*, but Gregory of Tours speaks of it as *Civitas Albigensis*.—Residents of *Angers* are called *Angevins*. The Gallic village was the capital of the Andes, called later the Andecavi or Andegavi.—Residents of *Arras* are called *Arrageois* or *Artésiens*. It was the capital of the Atrebates, and later of the ancient province of Artois.—Residents of *Auch* are called occasionally *Auscitains* or *Auxitains*. It was the capital of an Iberian tribe, the Ausci, conquered by Caesar's lieutenant Crassus, and the city was known in Latin as *Augusta Auscorum*.—Residents of *Bar-sur-Aube* are known as *Barisiens*, when they are not called *Bar-sur-Auboïs*, *Barois* or *Baralbois*. This last appellation becomes clearer when we recall the Latin name, *Barrum super Albam*.—Residents of *Bar-sur-Seine* are sometimes called *Bar-Séquanais*. The Latin name was *Barrum super Sequanum*. They are also known as *Barrois*, a name never applied to their neighbors mentioned just above.—Residents of *Bayeux* are often called *Bajocasses*. It was the *Civitas Baiocassium*.—Residents of *Besançon* are *Bisontins* or *Bizontins*. In Latin, both the forms *Vesontio* and *Visontio* are found.—Residents of *Béziers* are called *Biterrois*. Caesar calls the tribal settlement *Julia Biterra*.—Residents of *Blois* are called *Blaisois* or *Blésois*. The Latin name was *Blesae*.—Residents of *Bourges* are sometimes known as *Berruyers*. Residents of the ancient province of Berry, of which Bourges was the capital, are called *Berriots* and *Berri-chons*. Both province and city derive their name from the tribe of the Bituriges Cubi.

Residents of *Cahors* are sometimes called *Cadurciens*. The original settlement was the *Civitas Cadurcorum*.—Residents of *Château-Thierry* are called *Théodoriciens*. It is supposed to owe its name to a castle built in 720 by Charles Martel to serve as a residence for the puppet king Thierry IV, the Latin form of whose name was *Theodoricus*, so that the Latin name of the castle was *Castrum Theodorici*.—Residents of *Dax* are called *Dacquois*. The Latin name *Aquae Terbellicae* has apparently annexed a preposition.—Residents of *Dreux* are called *Drouais* or *Duro-*

casses. The Latin *Dorgas Castrum* became *Durocassis*. The shift of accent of course explains the vowel difference between the name of the city and the name of its inhabitants.—Residents of *Épernay* are called *Sparnaciens*. During the Merovingian period the city was called *Sparnacum*, "thorny place."—Residents of *Évreux* are called *Ébroïciens* or *Éburiciens*. The Gallic tribe about it was that of the Eburovices or Ebroici.—Residents of *Foix* are called *Foxéens* or *Fuxiens*. The Latin name was *Fuxium*.—Residents of *Gap* are called *Gapençois* or *Gapençais*. The Latin name was *Vapincum*.—Residents of *Issoudun* are called *Issoldunois*. The Gallic-Latin compound name *Uxellodonum* became *Exoldonum*, then *Issoldonum*.

Residents of *La Tour-du-Pin* are called *Turripinois*, whose first syllable retains the vowel of the Latin word for "tower".—Residents of *Le Puy* are variously known as *Aniciens*, *Ponots* and *Podots*. The Gallic capital of the Vellavi was named *Podium*. The Roman colony *Anicium* became a part of *Podium*, and the name *Ponot* apparently contains traces of both words.—Residents of *Lisieux* are known as *Lexoviens*. The Gallo-Roman tribe about here was the *Lexovii*.—Residents of *Meaux* are called *Meldois* or *Meldiens*. It was the capital of the country of the *Meldi*.—Residents of *Mézières* are called *Macériens*. The Latin name was *Maceriae*.—Residents of *Metz* are known as *Messins*. The French tendency to the reduction of the *ts* combination appears in the current French pronunciation of the name as "Mess". In documents of 1299 and 1444 the city's name is spelled *Mes*.—Residents of *Montélimar* are called *Montiliens*. Rebuilt in the tenth century by Adhemar de Monteil, the old city of *Acunum* received the name *Montilium Adhemari*.—Residents of *Nancy* are called *Nancéiens*. The ninth century fortress which gave the city its name was called in Latin *Nancianum* or *Nanceium*.—Residents of *Nevers* are called *Nivernais*. It is only a very little help to learn that Caesar's name for the city was *Noviodunum*.

Residents of *Pau* are called *Palois*. The Latin name *Castrum de Pado* became *Castellum de Pal*.—Residents of *Périgueux* are known as *Pétrocoriens* or *Périgourdins*. The old province of *Périgord* was in Latin, *Petrocoriensis ager*.—Residents of *Poitiers* are called *Poitevins*. It was the ancient capital of the *Pictones* or *Pictavi*.—Residents of *Privas* are called *Privadois*. The Latin name was

Privatum. The *t* between vowels would easily become *d*.—Residents of *Reims* are called *Rémois*. Reims was the capital of a Gallic tribe called the Remi.—Residents of *Rodez* are called *Rhuténois*. Rodez was the capital of the Gallic tribe of the Rhuteni. The original name of the town was *Segodunum*, but influenced by the name of the tribe, it took successively the interesting forms *Rotena*, *Rodena*, *Rodens*, *Rodez*.

Residents of *St. Brienc* are called *Briochains*, or *Briochins*. Saint Briomach (Latin, *Sanctus Briochus*) was a British monk who founded a monastery there in the fifth century.—Residents of *St. Dié* are called *Déodatians*. The ancient cathedral of St. Déodat still stands in honor of Saint Deodatus, bishop of Nevers in the seventh century, who founded a monastery in the Vosges, and died there. Residents of *Saintes* are frequently called *Santons*. Under the Romans, *Saintes* was the prosperous capital of the Santones.—Residents of *St. Étienne*, the thriving chef-lieu of the Département de la Loire, are spoken of as *Stéphanois*. All the numerous cities so named, large and small, are monuments to the martyr Stephen.—Residents of *St. Lô* are called *Laudiniens*, from a Latin name *Laudus*.—Residents of *St. Omer* are called *Audomarois*. The Latin name of the seventh century Bishop of Thérouanne for whom the city (earlier called *Sithius*) was renamed, was Audomarus.—Residents of *Sens* are called *Sénonais*. It had been the capital of the Senones.—Residents of *Valence* are called *Valentinois*. The Gallo-Roman city was *Ventia*, later *Valentia*, *Civitas Valentinorum*.

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Correspondence*

AN ACKNOWLEDGMENT

To the Editor of THE MODERN LANGUAGE JOURNAL.

I wish to acknowledge my indebtedness for the cooperation and support of the Modern Foreign Language Study (American Council on Education) in carrying out the investigation on which my article *The Teaching of Scientific French, German and Spanish in American Colleges* (Modern Language Journal, March, 1929) was based. I failed to make this acknowledgment along with the article through an oversight.

EDWIN B. WILLIAMS

University of Pennsylvania

MOTIVATING COLLATERAL READING IN FRENCH

To the Editor of THE MODERN LANGUAGE JOURNAL:

Since the primary aim of our college course is to give students ability to read French, collateral assignments form an important part of the second semester's work in elementary French. While the class recitation in grammar, conversation, and composition allows little opportunity for individual preference, the situation is quite different for collateral reading. At the beginning of the second semester, the student hands to the instructor a slip containing the name of his major subject in college and the nature of his preference for reading in French. The collateral reading list is then drawn up with due consideration for individual ability and desire.

Thus students majoring in science may start immediately reading scientific French. For this purpose, the best beginning texts which I have used are Davis, *Elementary Scientific French Reader* and Williams, *Technical and Scientific French*. Two students last year, spurred by the desire to report in Chemistry Club, read Dolt's *Chemical French*. Our science professors cooperate by suggesting material and by allowing students to report at times on the scientific articles read.

The method is the same in other fields. Students majoring in history may read Lavisse's *Histoire de France* (Heath). Those interested in economics may study the economic development of modern France in certain chapters of Malet's *Histoire de France*. Young people with dramatic aspirations quickly read plays by

* The Editors welcome short communications on topics of interest to teachers of modern foreign languages. Please send such items to the Managing Editor.

Labiche and similar writers, and may even wish to attempt the easier comedies of Molière. Students intending to major in French usually start with plays, or with such novelettes as *L'Abbé Constantin* and Daudet's *Le Petit Chose*. There is a rather large number of requests for stories about French life and customs. Among the excellent texts in this field are Bond, *Terre de France*; Spink, *Le beau Pays de France*; and Talbot, *Le Français et sa patrie*. Since every normal class contains some members who have not yet chosen their major field and whose linguistic ability is not pronounced, I also assign some easy readers: Woolly and Bourdin, *French Reader*; Guerber, *Contes et légendes*; Bruce, *Lectures faciles*, and others. Extensive easy material increases a student's ability to read much more rapidly than a few pages laboriously puzzled out.

This method taxes the ingenuity of the instructor and forces him to become acquainted with his students' tastes and ambitions. However, students and teachers alike profit from this personal contact. Interest in collateral reading is heightened; and French becomes a practical tool, which even an elementary student can use to secure needed information and to increase his enjoyment of French life and literature.

MINNIE M. MILLER

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SPANISH NEUTER DATIVE *le*.

To the Editor of THE MODERN LANGUAGE JOURNAL:

In several of our best and most widely used Spanish grammars—nine of those I have at hand—the unstressed dative pronoun corresponding to nominative *ello* is listed as “wanting” or “none” or else a blank space is left in the table of forms implying that none exists. This mistake is shared by an edition of the grammar of the Spanish Academy, which in the place belonging to it omits neuter *le* (219, ed. of 1920) although an earlier edition (1913) contains the form. Ramsey's “Text-Book” in the table at section 290 inserts “none” but in another table at section 1391 the form *le* is given, two examples of its use having been previously set down in section 1364. The Bello-Cuervo grammar also furnishes an example (279). In the scientific grammars of Hansen and Diez the form is given in paradigm. The school grammar of Professor Coester (Ginn) deserves honorable mention as listing neuter *le* in its proper place (206). Seventeen other grammars and beginning books that I have examined may be justified in failing to mention the neuter dative *le* although they explain fully the use of nominative *ello* and neuter accusative *lo*. As examples are apparently not frequent, I add this to the three cited: *Esta* (sc. *mujer*) *es muy bruta, ¿sabes? y en cuanto se ve en un pueblo*

extraño comienza a ponerle faltas a todo (Taboada, La Predestinación),—*le* pleonastic with *a todo*. For the value in question Italian uses *ci*; French, *y*; and Spanish, we may conclude, at least occasionally, *le*.

University of Pennsylvania

H. H. ARNOLD

TRAVEL IN SPAIN

To the Editor of *The Modern Language Journal*:

There is an erroneous impression abroad that travel in Spain is about the same now as it was in the days of Washington Irving, when the donkey and the stage-coach were very much in vogue. It is this impression that keeps many travellers to Europe from making a visit to Spain, although they may have often dreamed and planned such a visit. Spain is a veritable museum for the tourist at every step. Her galleries are filled with the world-famous masterpieces of Velázquez, Murillo, El Greco, Goya, and many others; her ancient and mediaeval monuments and treasures may be seen more nearly in their original state than those of any other European country; whole Roman towns have been unearthed; that Moorish civilization that threatened all Europe for seven hundred years may be seen and studied almost as it stood in the great era of Ferdinand and Isabella; whole cities, such as Toledo, have maintained their mediaeval aspect intact. Yet it is astonishing to note in the itineraries of tours to Europe that almost none of them include Spain. This is partly due to the fact that Spain is somewhat off the beaten track of European travel; partly to the fear that facilities for effective travel will be lacking; partly, it may be, to fear of the summer heat.

As to the heat, it is true that Spain is very warm at mid-day, but the nights are always pleasantly cool, except in a few places in the far south. Madrid is unusually pleasant. If one follows the custom of the country by taking a brief *siesta* in the early afternoon, he will find Spain's summer to be an attractive rather than a repellent feature.

As to travel facilities, the railroads of Spain are in fact efficient and up-to-date, forming an extensive network over the entire country. There is direct service from Paris to Madrid and from Paris to Barcelona. Dining-cars and sleeping-cars are maintained throughout. Moreover, it is now possible to enter Spain from France by autobus, and similar service has been inaugurated throughout the north of Spain on a large scale. In the far south, too, such service is offered for the convenience of travellers entering the country from Gibraltar or other ports. Also, many side-trips from Madrid to interesting cities near-by can be made by autobus. The motor roads are built on foundations that have existed for centuries as military or Roman roads. Every fair-sized city maintains taxi service.

Hotel convenience is of great importance to every traveller. Every large city in Spain now has numerous good hotels, the finest being found in Madrid, Barcelona, and Sevilla. In Sevilla the Hotel Alfonso XIII has just been built for the convenience of visitors to the Spanish-American Exposition of the present year. Another beautiful Sevillian hotel is the Gran Hotel de Madrid, a gem of Andalusian architecture. If travelers prefer to avoid hotels, however, in order to experience the life of the people more intimately, *pensiones* are to be found everywhere, and their prices are always much lower, as is to be expected. The cost of hotel service in Spain is virtually the same as in the United States.

Some persons hesitate to go to Europe on account of the crowds of tourists, but this is less true of Spain than of any other country in Europe. On the other hand, the fact that one is recognized as an American does not operate to one's disadvantage; indeed, in my six trips to Spain I have never experienced anything but the best treatment wherever I went.

Now what of the language? Of course it is desirable to know the language of the country in which one plans to travel; time, money, and convenience are more or less involved, and the traveller who cannot orient himself runs the risk of some loss. It must be admitted that English is not widely spoken in Spain, particularly when one forsakes the beaten trail. On the other hand, French is good tourist currency among educated people; and those who command no language but English will suffer little disadvantage if they confine their visits to the larger cities and hotels.

All in all, my own experience indicates that Spain should be given more consideration by the summer tourist than has hitherto been the case.

J. HORACE NUNEMAKER

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Notes and News

NOTE: Readers will confer a favor on the Editor by calling his attention to matters suitable for inclusion in this department.

Change in the personnel of Language Departments, developments in education affecting the modern languages, meetings of language teachers--these are of particular interest to our readers; but there are many other happenings of which language teachers would doubtless like to be informed. Please send all such communications to the Managing Editor.

Enrollment figures are hard reading, but often repay careful study, as an indication of what is actually going on in a given territory. They become particularly illuminating, of course, when they are related both to total enrollments and to past years. Occasionally one finds such comparative data, but mostly we have to be content with figures that give a cross-section of the educational situation. Such is the case, for instance, with a recent bulletin of the U. S. Bureau of Education (1928, no. 16) on "Secondary Schools of the Southern Association." Table 40 on p. 54 gives pupil enrollments in certain courses offered by the accredited secondary schools of the association in 1926-27, having a total pupil attendance of about 300,000. Foreign language registrations were as follows: Latin 78,134; Greek 281; French 35,967; Spanish, 45,332; German 438. Here as elsewhere Latin nearly equals the total modern language enrollment; Spanish, as one would expect in the southern district, runs far ahead of French, and German is next to nowhere. The girls far outnumber the boys in Latin and French, are about the same in Spanish, but are outnumbered in German and Greek. The dominance of the two-year course is striking and—to those who believe that language study should lead to mastery—disconcerting. The percentages of those who continue beyond the second year are as follows: Latin 18, French 6, Spanish 6, German 5 (no fourth year courses given; French and Spanish have the same percentage in third year work). Is it not our duty, as language experts, to make some attempt to improve this situation? We know perfectly well that two years is an inadequate period for the study of a language; would it not be better for us in the long run if we had more students coming to us in college with four years of preparation, even if the total were somewhat reduced?—Tables 41 and 42, showing the number of courses added and dropped in the last five years, are also not without interest for the readers of this Journal. The courses added comprise 44 in French, 7 in French III, 2 in French IV, 4 in German, 1 in Italian, 84 in Spanish, 10 in Spanish III,

a total of 152; the courses dropped were: 29 in French, 3 in French III, 11 in German, 29 in Spanish, and 1 in Spanish III, a total of 73.

Foreign language in the junior high school is also a matter of some interest to our profession, since those who secure early training are likely to go farther with it than others, and to greater satisfaction. Bulletin no. 28 (1928) of the U. S. Bureau of Education deals with the "Rural Junior High School" and presents figures from 135 such schools in 26 states. As to foreign language, we read (p. 39) that 44 schools offer Latin, 17 French, and 12 Spanish. Seventy schools offer no foreign language. On the other hand, 13 schools require all pupils to take a foreign language.

"Departments" in high schools are probably on the increase, and their "heads" perform a useful and indeed necessary function, by correlating and supervising the work of the individual teachers, thus coordinating the teaching of their subjects. In large city systems, correlation between the several schools can then be more readily effected by conferences of such departmental heads. Of 124 schools which recently replied to a governmental questionnaire on this subject, 108 reported having departmental heads. In language, the situation is as follows: there were 37 schools which had a department of foreign languages, 2 segregated the ancient languages, while 46 had departments for Latin alone, and 1 for Greek alone; departments of modern languages were: French, 12; French and German, 1; Spanish 10; Spanish and French, 3; German, 5; Modern Languages, 27; Latin and German, 6; Italian, 1; Romance Languages, 3. These arrangements doubtless are determined by a variety of circumstances, in which personalities are bound to play a considerable part. Generally speaking, it seems to us that a union of Latin with the modern languages is not desirable, and that while in schools of moderate size a general headship for all the modern languages has many advantages, in very large city schools it may be expedient to create separate departments for the individual languages.

Carl Schurz, the distinguished German-American, who was born one hundred years ago this year, is being commemorated rather widely both in this country and in Germany. At the University of Wisconsin, which maintains a Carl Schurz Memorial Professorship, commemorative exercises were held on March 3, including addresses by President Glenn Frank, Joseph Schafer, Secretary of the Wisconsin Historical Society, who has just published a volume of the intimate letters of Carl Schurz, and Professor Carl Russell Fish, a specialist on American history.—At Columbia, which has a fellowship in honor of Carl Schurz, and which gave him an honorary LL. D. in 1899, exercises were held on March 19 in the Deutsches Haus, the principal speaker being Charles Nagel of St. Louis.—It may be of interest to note that a nation-wide campaign is now under way to create a Carl Schurz

Memorial Foundation with a large endowment, which would be used to further cultural relations between the United States and Germany. Professor A. B. Faust of Cornell University has been very active in promoting this project.

"Student ambassadors to France" is the suggestive title of a short article in *School and Society* for March 16 which gives some account of the experiences of 21 American boys, either upperclassmen in certain Eastern preparatory schools or just graduated from them, who went to France in the summer of 1928 and spent some six weeks in company with 10 French boys. All were specially selected and of unusually high type, and the experiment in informal international *rapprochement* was felt to be so successful that its scope is to be enlarged and other countries are to be included.

American visitors to France during 1928 are estimated to have numbered 250,000, according to the national tourist offices in France. The rate at which new ocean steamships are being laid down and launched indicates that the saturation point in our tourist business is not yet reached. Language teachers have every reason to welcome this steady trend toward Europe: there is no better way of breaking up the traditional American spirit of isolationism and indifference toward other countries which represents the greatest obstacle to the full appreciation of the value of our subject in the curriculum of our schools and colleges.

Language "howlers" quoted by *Modern Languages* (London) will awaken responsive smiles in many a reader of these lines. *Notre voisine est morte d'une congestion pulmonaire*: 'Our neighbor died of a crush in a Pulman car.'—*Il était homme d'esprit*: 'He was a publican.'—Write the feminine of *fier*: *fierce*.—*Hors d'oeuvre*: 'Out of work; a striker.'—'The imperfect tense is used in French to express a future action in past time which does not take place at all.'

Spelling reform in English looks absolutely unavoidable when we read the observations of Ernest Horn on the possible spellings of the word *circumference* ("A Source of Confusion in Spelling" in the *Journal of Educational Research* for January). By taking the individual sounds of the word and calculating the mathematical permutations, he comes to the fantastic total of 977,738,065,920 possibilities. He admits, however, that "very likely there are limitations upon the freedom of the element to associate itself with other elements," and that it is perhaps not even theoretically possible to spell the word "psolokhoegmpphouriadnz," which is a comfort to us. No such possibilities of confusion are offered by West European tongues; but we suspect that one could make out a very pretty case against either French or German by selecting our materials with malice aforethought. More important for the language teacher is the consideration that the conventional

written symbols seldom represent the same sounds in any two language teacher is the consideration that the conventional language; this makes it essential that we should have recourse to some form of notation whereby we can tell exactly, or at least with considerable precision, what sound is involved in a particular instance. The I. P. A. doubtless has many defects, but it is the best norm we have: rather than attempt to discard it altogether and start afresh, we should devote our energies to the task of eliminating its imperfections.

The "**Seminar**" in Mexico will hold its fourth annual session from July 13 to August 3 this year under the auspices of the Committee on Cultural Relations with Latin-America. The purpose is to give a selected group of citizens from all sections of the United States a first hand and accurate knowledge of the main lines of Mexican life and development. Application for registration and further information should be sent to Hubert C. Herring, 307 East 17th Street, New York.

A **fellowship of \$2000 at Harvard University** was presented to the University of Buenos Aires on behalf of the Associated Harvard Clubs by Mr. Hoover in connection with his visit to the Argentine Republic. This fellowship is intended to foster goodwill and mutual understanding between the oldest university in North America and the largest and one of the oldest in South America. The incumbent is to hold the fellowship for two years, the first period to begin in 1929.

A **comparative experiment**, the first of its kind to come to our attention, is being tried out in Kansas, according to the *Bulletin* of the *Kansas Modern Languages Association*. Two teachers in different schools propose to compare their methods of teaching beginning French. This arrangement should make it possible to carry the experiment beyond the first year's work—a very desirable feature. Most of our controlled experiments have suffered from our inability to compare results over an extended period of time; but a method has not really proved itself until a period of three or four years has been followed through with some consistency. One of these teachers, Miss Ruth Pilger of Arkansas City, describes briefly in the same *Bulletin* her method of instruction, which she calls the "Conference Method," and which is designed to encourage every student to work to full capacity all the time.

Standard vocabulary will undoubtedly occupy the minds of teachers for some time to come, especially in view of the word counts recently published by the Modern Language Study. The latest investigation is one by Miss Emily Ericsson of Fort Scott, Texas, whose inquiry into the "vocabulary which students may be expected to have after one unit of work in French" is published in the *Kansas Bulletin*, together with her complete list. It is

greatly to be hoped that in time the teachers of the various languages will unite in recommending certain standard lists of words as a minimum requirement for each of the four high school years.

An **All-Nations Exposition** is being held this spring in Cleveland, we learn from *The Interpreter*. The Foreign Language Information Service is participating in this exposition, attempting to show how it serves as a link between native and foreign born, the many peoples who are contributing to the making of America, and how these newcomers are being fused into our national life. The Service will be glad to make arrangements for displaying its exhibit in other cities.

The **Teaching of Spanish**, German and French is a *Bulletin* issued by the Texas State Department of Education, a copy of which has been sent us by courtesy of Mr. S. M. N. Marrs, the state superintendent. The bulk of the bulletin (pp. 11-64) is devoted to the teaching of Spanish, with supplementary material applicable only to French and German; it may be assumed, however, that the writers considered the general principles set forth in the body of the text as applying equally well to other modern foreign languages.

A **student exchange with Chile**, we read in the Bulletin of the Pan American Union, is projected between Goucher College of Baltimore and Normal School No. 1 of Santiago. For the present this will take the form of paired correspondence and the interchange of books in English (from Goucher) and in Spanish (from Santiago). The Spanish Club of Goucher is fostering the project, aided and encouraged by Señorita Aida Parada, a young Chilean teacher who is now studying at Columbia.

Linguistic bibliography has lately been studied by the International Institute of Intellectual Co-operation, which writes us that the experts have made a number of specific recommendations on the subject, of interest both to editors of reviews and to authors who write for them. In particular, it was urged that all contributors should accompany each article by a brief objective summary of its contents, in the interest of bibliographical compilation and research. The Modern Language Journal will follow this policy hereafter.

Foreign dramas in New York theatres during the present season included the following: Goethe's *Faust* (Theatre Guild production); Molière, *The Would-Be Gentleman* (Civic Repertory Theatre); Martínez Sierra, *El Reino de Dios*, translated as *The Kingdom of God*, is now playing with Ethel Barrymore as leading lady. Rostand, *Cyrano de Bergerac*, has been revived by Walter Hampden and is achieving considerable success. Hauptmann's *Sunken Bell* has been used as an opera libretto by the Italian Respighi, and the Metropolitan has been performing it as *La Campana Sommersa*.

NORTH CAROLINA

German Section, N. C. E. A., March 22 at Raleigh. Chairman, G. R. Vowles, Davidson College. General theme: G. E. Lessing. R. S. Matthews, U. of N. C.: "Lessing und Sturm und Drang." J. H. Gorrell, Wake Forest: "Minna von Barnhelm." Ernst Derendinger, Catawba: "Laocoön." A. C. Gorr, Davidson: "Some Bits of Original Verse." L. J. Bell, U. of N. C.: "Lessing's Youthful Dramas." C. A. Krummel, Duke: "The Status of German in the Pre-Medical Course." Louise Kraus, N. C. C. W.: "Hamburgische Dramaturgie: its Influence on the German Theatre."—Officers for 1929-30: Pres., Caroline Schoch, N. C. C. W. Sec., Fred E. Wilson, Duke.

MICHIGAN

Academy of Science Arts and Letters, section of Language and Literature. Chairman, James E. Dunlap. Ann Arbor, March 14-16. J. A. C. Hildner (German): "Nietzsche and Eugene O'Neill's *Lazarus Laughed*." Walter A. Reichart (German): "Gerhart Hauptmann, the German Empire, and the Republic." A. G. Canfield (French): "Balzac's Technique of Reappearing Characters." Warner F. Patterson (French): "Art de Seconde Rhétorique en France (1370-1539). Chairman for 1930: Frederick W. Peterson.

WALTER A. REICHART

WASHINGTON

Branch, National Federation of Modern Language Teachers. Seattle, April 20. G. B. Smith, presiding. Reports on investigations carried out during the past year by the association: (1) "The Correlation of High School Work in Modern Languages with the Universities of the State of Washington;" (2) "The Training of Modern Language Teachers in the State of Washington." Brief discussion of the publications of the American and Canadian Committees on Modern Languages. Federico Sánchez: "Spanish Phonetics and the Teaching of Spanish Pronunciation."

G. B. SMITH

KANSAS

Modern Languages Association. Topeka, April 6. Louis Limper, presiding. J. E. Edgerton, high school inspector: "The Place of Modern Languages in the Public Schools of Kansas." Fred L. Parrish, professor of history, K. S. A. C.: "The Inter-relationship of Races and Cultures in France and England Prior to the End of the Hundred Years' War."—German Section. Violetta Garrett: "Some Impressions of Germany." Discussion of a standardized

vocabulary for elementary German.—French Section. Maximilian Rudwin: "The Devil as a Romantic Hero."

LILLIAN DUDLEY

Personalialia*

Ruth E. Clark, associate professor of French in Wellesley College, is the recipient of a fellowship, donated by Mrs. Frederick G. Atkinson of Minneapolis, an alumnae trustee of the college, to a faculty member for the promotion of a research project already under way.

Henry C. Lancaster of Johns Hopkins is to teach in the Summer Session of the University of Southern California; likewise **Carlos Castillo** of the University of Chicago.

E. M. Fogel, a member of the German Department in the University of Pennsylvania for 32 years, has now retired from active teaching.

Louis Cazamian of the Sorbonne, who is lecturing this semester at Columbia on the modern development of English and French literature, will teach this summer in the University of California at Berkeley.

Hans Tietze, professor of art history in the University of Vienna, who is making a survey of the work of Albrecht Dürer, is coming to this country in the fall to study the original paintings of Dürer in American galleries and private collections. He will be available for lectures on Dürer's life and art.

Peter Behrens, of the Viennese Society of Arts, is bringing an architectural exhibit from Austria which will be on display at the Brooklyn Museum, N. Y., next November. He will be available for lectures on the development of modern architecture in Germany and Austria.

Damaso Alonso, University of Madrid, who is to be one of the official lecturers of the Instituto de las Españas, will be available for lectures in October on his way east from the Pacific coast. He speaks both English and Spanish, and has a variety of literary subjects available.

Ruth S. Phelps, University of Minnesota, has resigned and was married in January to Professor Paul Morand; she will live in France. The Italian courses formerly taught by Miss Phelps are now in charge of **Elizabeth Nissen**.

* These personal items are hard to get, but often of wide interest. Readers will confer a favor by informing the Managing Editor of new appointments, transfers, publications (not textbooks), and the like.

Gennaro Albachiarra, a graduate of the University of Rome, is teaching the newly established Italian classes in Loyola University, Chicago.

James E. Shaw, University of Toronto, will give courses in Italian language and literature at this year's summer session of the University of California.

Professor **Lawrence Pumpelly**, chairman of the department of Romance Languages in Cornell University, has been made a knight of the Legion of Honor of France. This distinction comes to Professor Pumpelly in recognition of his years of service to the interests of France as a teacher of Romance Languages and also as an aid and interpreter during the World War.

Among the Periodicals

The *Monatshefte* for March print the fifth article by Eduard Prokosch on "Sprachgeschichte und Sprachunterricht," the present chapter being devoted to "Die deutschen und die englischen Vokale," following his discussion of the consonants in the preceding number. Admitting that the vowels are much more complicated than the consonants, the writer nevertheless succeeds in giving a clear picture for the general development, incidentally explaining with his usual lucidity the distinction between *Ablaut* and *Umlaut*, and accounting in general for the entire vowel shift in German, as for that of the consonants, as resulting from the marked energy of German enunciation.—Ernst Voss concludes his survey of the career of Lessing, begun in the February number in connection with the bicentenary of Lessing's birth.—Suggestions for club and departmental programs in honor of Lessing are submitted by B. Q. Morgan. This item is issued as Bulletin No. 6 of the Interscholastic Federation of German Clubs, and copies may be had of the secretary, Miss Mariele Schirmer, at the University of Wisconsin.—C. M. Purin writes some "Educational Notes on Austria," which deal primarily with the present organization and curriculum of the Austrian secondary school.—Under the heading "Bücherschau," the editor of the *Monatshefte* discusses "Deutsche zeitgenössische Tageslektüre," and lists with critical comment the following periodicals: *Das Deutsche Echo*, *Die Woche*, *Das Echo*, *Scherl's Magazin*, *Illustrierte Zeitung*, *Die Lesestunde*, *Die Kölnische Zeitung* (Wochenausgabe), *Deutschamerikanische Tageszeitungen*, and *Der Auslanddeutsche*.

Hispania for March again appears in a substantial number of 112 pages, in which the scholarly type of article largely predominates, as our review of the contents will indicate.—E. C.

Hills reviews the available evidence and the leading theories as to "The Unity of the 'Poem of the Cid,'" and comes to the cautious conclusion, "... I have come to doubt that all of our version of the *Poem of the Cid* was written by one and the same person."—In a scholarly study and "Analysis of the (468) Sonnets in Lope de Vega's 'Comedias'" Lucile K. Delano examines into their subject-matter, traces their sources, and illuminates his treatment of the subjects in question, which range from love sonnets (162) down to single poems on such subjects as virtue, fear, war, liberty, knowledge, etc.—Sturgis E. Leavitt attempts a defense of the conception of "Divine Justice in the 'Hazanas del Cid,'" concluding that secret thoughts, in the eyes of Providence, may have as much weight as overt acts.—Manuel Pedro González contributes "Apuntes sobre la Lirica Hispano-Americana," with special reference to Amado Nervo.—E. H. Templin submits "An Additional Note on *Mas que*," supplementing a recent article by Samuel Wofsy in the *Romanic Review*, XIX:41.—Frances Douglas passes in review "Eminent Spanish Writers who are Teachers," including Unamuno, Madariaga, Giner de los Ríos, Menéndez Pidal, Rodríguez Carracido, Ortega y Gasset, Adolfo Posada, Urabayen, Luis Bello, and Concha Espina.—José M. de Osma writes an appreciative note on " 'El Conde Alarcos.' Tragedia de Jacinto Grau."—C. B. Qualia discusses a methodological question in "Teaching Composition Based on Reading," pointing out the various advantages that accrue to the student from this type of composition work.—Walter Kaulfers, in "Method for the Large Foreign-Language Class," writes appreciatively and with good practical sense of the use of "unison work" (also called chorus work and group work) in language instruction. We heartily agree with the author's approval of this system (which need not be restricted to very large classes), and readers of this Journal will find more than one reference to this technique in our editorial departments.

Modern Languages (London) for February contains a variety of valuable and interesting matter which we are glad to commend to the attention of our readers.—H. Wickham Steed, in his presidential address before the British M. L. A., discussed sanely and agreeably "The Philosophy of Modern Languages." The following passage is a characteristic example of his style and deserves at the same time thoughtful reflection:

"I do not believe that civilization would gain greatly by linguistic uniformity, or that the human spirit will ever be able to express itself adequately through any medium that is not native to it. English will still be written and spoken best by Englishmen, French by Frenchmen, and German by Germans. The question whether it is possible to command all the resources of one language without some knowledge of others is not easy to answer. As far as English is concerned, I am in-

clined to answer it in the negative, and to say that a study of foreign languages, the acquisition of ability to speak and to write them well, may be a distinct advantage to any speaker or writer of English, provided that he give equal or greater care to the study of his native tongue. . . . We may or may not be nearing the day when some neutral medium of inter-communication between civilized peoples will be evolved and adopted; but I am convinced that we are farther than ever from the lamentable moment when the ideas and feelings of human beings will be so uniform that they can be fully expressed in any save their native tongues."

Samuel Smith exclaims "Down with the I. P. A.," and proceeds to set up a phonetic notation of his own, which he says he has been using since 1919. We are not convinced by his arguments.—In "Zwei Dichtungen über Thomas Becket," Heinrich Henel compares Tennyson's "Becket" and C. F. Meyer's "Der Heilige," and concludes,

"Die Verallgemeinerung sei gewagt: der Gegensatz in der Behandlungsweise Tennysons und Meyers ist charakteristisch für englische und deutsche Dichtung überhaupt. Der Engländer liebt eine klare, starke Handlung, getragen von scharf-umrissenen Persönlichkeiten. . . . Eine solche Klarheit der Charakterzeichnung erscheint dem deutschen Geist nur allzuoft . . . als Platitude. . . . Das Dunkle, Geheimnisvolle, das den Deutschen anzieht, hält der Engländer umgekehrt oft für 'muddle-headed.' "

A little article on "The Evolution of the Italian Theatre," by Walter Starkie, is buried away among the small type matter near the end of the number; it appears to be well-informed and worth reading.

In the New York *Bulletin of High Points* Louise La Guardia tells of "Some Excursions to Points of Interest for Students of Spanish," specifying certain features of New York life which offer opportunities for the observation of Spanish customs and Spanish objects: Spanish shops, Spanish goods in the department stores, Spanish artists and actors, and numerous museums and special exhibits, notably those of the Hispanic Society.—"A Marking System in French" is explained by an unnamed teacher, who has a clever way of keeping track of the work of each pupil.—Alma J. Greenwald gives "An Application of the Project Method to Visual Work in German," which consists in the giving of a "lantern lesson" in German by the pupils, on the basis of themes prepared for a set topic and in connection with definite pictures to be shown. The plan seems to have achieved genuine success.—"A Device for (French) Verb Drill" is outlined by "H. S." of the Franklin Lane High School. It consists of a series of 6 cards, each bearing 10 phrases in English to be translated by a certain verb form; the 60 phrases exhaust the forms of the simple tenses and bring in some of the compound tenses. The author demonstrates in detail how these cards can be effectively

used for drilling and reviewing French verbs; the variations of the scheme are quite impressive.

Both *Le Petit Journal* and *El Eco* carry as a supplement to the April 1 number a model achievement test prepared by Lawrence A. Wilkins, director of modern languages in New York City. These tests are drawn up along the lines of the newer testing methods, and teachers would find them particularly useful for diagnostic purposes, i. e. to show where a given class is particularly weak or strong.—In its March 15 number, *El Eco* has an article on "La tradicional Semana Santa en Sevilla," with interesting illustrations.

How to study is one of the chief problems for the backward student. It used to be assumed that everybody knew how to study, just as he knew how to walk; if you sat down at your desk with your book or a piece of theme paper before you, you were "studying." It is now being rather widely and seriously questioned whether this is a correct assumption, and experiment indicates that it is not, that study is a technique which can and in many cases should be taught. "Experiments in Teaching Students How to Study" are reported on by G. M. Whipple in the *Journal of Educational Research* for January; there were five of them, and in every case the achievements of the students involved increased notably. Mr. Whipple cites eight things that students need to know about study: 1. Favorable physical and mechanical conditions; 2. Where, when, and how long to study; 3. How to concentrate; 4. General rules of procedure; 5. How to think over and apply what has been learned; 6. How to learn in the classroom; 7. How and what to commit to memory; 8. How to prepare for examinations and to write them.—An allied subject is discussed by P. M. Symonds and D. H. Chase in the same number under the heading "Practice vs. Motivation." The authors conclude that repetition is a more effective method of learning than motivation. Ten unmotivated repetitions gave better results than three repetitions with motivation. The editors of the (N. E.) *Journal of Education*, whose slogan runs "To drill is to bore," should take note of this experiment. Language teachers also have a lesson to learn here: it is all very well to "make the class interesting," but if we wish to have our pupils learn the language we are teaching, we must see to it that they meet over and over again the language situations with which they are to become familiar. We might re-interpret the above punning slogan by saying: to bore is to go deep; language instruction unsupported by adequate drill will be superficial, and its traces will be easily obliterated.

Italica for March, which begins its sixth volume, opens with an inspiring message from the president, Rudolph Altrocchi, who looks back with justified pride on past progress, and points

the way to future success. Then there is an account of "Corsi di culture per Stranieri in Italia nel 1929" by Giulia Celenza, who conducts courses of this type in Florence, a description of "The Italian Collection of the University of Michigan" by W. A. McLaughlin and A. Napoli, and the continuation of J. E. Shaw's "Bibliography of Italian Studies in America." From the editor's News Notes, always resourcefully gathered together, we take some items for our own readers.

In the (London) *Journal of Education* for March Sydney W. Wells writes on "The Teaching of Modern Languages and the School Certificate Examination." After a brief historical survey Mr. Wells asks, how are we to adapt our methods for the school examination? His answer, in brief, is: Teach grammar inductively; explain in English but do exercises in the foreign language; cultivate *Sprachgefühl*. The article is to be continued in the next number.

In the (N. E.) *Journal of Education*, J. D. Brooks inquires "Should Colleges have a Uniform Notation?" We commend the discussion to our readers, few of whom are likely to realize how divergent and mutually incommensurable are the grading systems in different institutions. Some degree of standardization does indeed seem desirable or even necessary.

Other articles of possible interest to our readers are as follows. *France*. All aboard for Paris and the Azure Coast. E. E. Calkins. *il. Delin* 114:19. Mar.—Letter from France. *Sat R Lit* 5:668. Feb. 9.—*Germany*. Modern ideas from ancient Nuremberg. *il. Am City* 40:136.—Historical novel in Germany. H. v. Klenze. *Sat R Lit* 5:710. Feb. 23.—German contributions to America. C. Wittke. *World Tomorrow* 12:132. Mar.—*Italy*. Letter from Italy. L. G. Sansone. *Sat R Lit* 5:666. Feb. 9.—*Spanish America*. Recommended books on South America. *Lib J* 54:77,123. Jan. 15, Feb. 1.—*General*. Study of foreign language a vital aid to singers. E. Wolfe. *Musician* 34:34. March.

German Easter customs are set forth interestingly in *Das Deutsche Echo* for April. We wonder whether any other country has as many devices for entertaining and pleasing the children at Eastertide as Germany.

The *Publications* of the *Modern Language Association* begin their 44th year in a new dress and somewhat, it would seem, in a new spirit, of which we heartily approve. We like having the contents printed on the outside cover; we like the general appearance of the cover; we like the new department of "Comment and Criticism," which corresponds roughly to a "Contributors' Club," and in which the authors can get back at their reviewers, and vice versa. We predict that even the more technical articles are likely to get more attention as a result of these external improvements. It is regrettable, we think, that the editors have seen fit

to print the Roman V for U, in PVBLICATIONS and LANGVAGE. This is little better than an affection, something like saying "Righto" for "All right!"

The *German Quarterly* for March opens with a significant article by Peter Hagboldt on "Achievement after Three Quarters of College German as Measured by the American Council Alpha Test," in which the figures are taken from the University of Chicago and seem to show that the norms so far established for this test are "excessively low," a conclusion to which the same writer had been brought before; he then makes definite suggestions for the raising of standards in our teaching, which deserve careful attention.—Writing on "Lessing in unserer Zeit?" Else Mentz Fleissner takes a somewhat sceptical attitude toward the use of contemporary literature in our American classrooms, and remarks, at the close of an appreciative analysis of Lessing's work and worth, "Eine Darstellung Lessings und eine Darbietung seines Werks aus dem Geiste unserer Zeit würde eine Einheit von Vergangenheit und Gegenwart schaffen und eine Verkörperung des besten Deutschtums aller Zeiten bedeuten."—W. D. Zinnecker discusses "Lessing the Dramatist," pointing out as his three predominant characteristics: "critical acumen, creative power, and an intense interest in the life of his day."—Lilian L. Stroebe contributes one of her careful methodological studies, "The Conversation Lesson and the German Background."

The **dramatic unities in France** are authoritatively studied by H. C. Lancaster in *Modern Language Notes* for April: "The Introduction of the Unities into the French Drama of the Seventeenth Century." His sensible and moderate conclusions will appeal to most students of the French drama.

Outside Reading is the subject of a suggestive little article in the *Wisconsin Bulletin* by Caroline Young, an experienced high school teacher. Some examples are given of the type of detailed questionnaire used in connection with outside reading.—The same number contains some interesting examples of verse translations done by pupils of the Wisconsin High School in response to teacher encouragement.

El Eco for April 15 celebrates the "Dia del inmortal principe de la letras españolas," with appropriate illustrations from the history of "Don Quixote."

The *News Bulletin* of the Institute of International Education for April opens with a short leader by Stephen P. Duggan on "Progressive Education in Spain," in which he outlines the fine work being done by the *Junta para Ampliación de Estudios* in Madrid. The new spirit of modern Spain is nowhere more strikingly expressed than in this little known but increasingly important institution.

Our Spanish Press is interestingly discussed in *The Interpreter* for March, which states that there are more than one hundred Spanish newspapers published in this country.

Foreign Notes

The **International Bureau of Education**, founded two years ago by the J. J. Rousseau Institute of Geneva, and directed by Pierre Bovet of the University of Geneva, is keeping in close touch with the League of Nations, and is interested in the development of international relations in the educational field. It not only gathers and disseminates information from all parts of the world, establishing national centers in some countries to facilitate its operations, but it initiates research and inquiry and publishes the results. Thus, it has recently looked into the products of pupil correspondence, which is regarded with high favor, and is now examining the international exchange of school children. Last April it convened a conference in Luxembourg to study the psychic and educational difficulties of children who are taught in a language other than their mother tongue. Constantly and in various ways it is encouraging the teaching of peace in the schools of all countries.

International technical vocabularies are now being demanded in a number of different fields, such as psychotechnics, aeronautics, mortality statistics (causes of death), law, merchandise. Here there is need of trained linguistic scholars, for it is a question of the precise definition of terms, and in many cases it will be necessary to invent suitable words in the various languages involved.

The "**Santa Maria**," Columbus's flagship, is again floating on the waters of Spain. An exact replica of the historic caravel was launched in Cadiz late in January: 27.5 meters long, 7.78 wide, and 5.98 high; her mast, which came from Holland, is 27.6 meters high, and her sails have a total spread of 470 sq. meters. She is to be shown as part of the international exhibitions now going on in Seville and Barcelona.

The **Institute of Phonetics** in Paris has been given new quarters in a former school building by the authorities of the Sorbonne. There will be laboratories, classrooms, rooms for film projection, and extensive collections of books and phonograph records. The director is M. Pernot. We have already called attention to the *Cours de Phonétique*, which constitutes one of the most valuable courses for the foreign student at the Sorbonne, particularly if he is a teacher of language. (See article by Miss Breazeale in the *Journal* for February, "Your semester's leave in France.")

An **Italian Encyclopedia** of heroic proportions has been pro-

jected at the instance of Mussolini, and the first volume has now appeared. There are to be 36 volumes in all, of about 1000 pages each, and it is expected that the entire work will be completed by 1937. The editors in chief are Giovanni Gentile and Calogero Tumminelli.

An **Ariosto MS** has been discovered in the National Library of Naples. It is handsomely bound and seems to be in Ariosto's own hand: it contains 15 poems in *ottava rima*. Our informant does not state whether the poems were hitherto unknown.

Another **MS find** is reported from the island of Malta. This is a historical novel dealing with the Order of St. John entitled (we translate the title from a German source) "Adventures by Sea or Mishaps of Gabriel." The author is Francisco Fabrizio Cagliola, former Grand Master of the Knights of Malta. The novel, which is chiefly valuable as a historic document, is to be published in the *Literary Gazette* of La Valetta.

A **Napoleonic MS**, hitherto unknown, has lately been unearthed in the library at Warsaw. It is a fragment of an autobiographical novel, entitled "Clisson and Eugénie," which deals with Napoleon's first Italian campaign.

A **collection of old Spanish books**, especially rich in 17th century drama, has been bequeathed to the University of Freiburg in Baden by the late Adolf Schaeffer.

Language study as affected by a proposed reorganization of British schools is editorially discussed in *Modern Languages* (London) for February. According to the report of the Hadow Committee, which has had this matter under advisement, all education from the age of eleven is to be made secondary in type, which might involve a possible extension of the modern language course.

A **Vacation School in Modern Language Teaching** is to be arranged at Abbotsholme School, Rocester, Derbyshire, on August 3, 1929, by the University of Manchester Extra-Mural Committee. Professor J. J. Findlay is to conduct the school, which will employ Esperanto and Welsh for demonstration and for laboratory material in studying the principles of language acquisition; work will also be done in elementary psychology and the psychology of linguistics. It is hoped that teachers who study the psychology of their work will be helped to do more effective teaching in consequence.

A **Goya exposition in Argentina** signalizes the systematic efforts at linking the cultural life of Spain and her "colonies" which lie in the direction of the new internationalism. Under the direction of a national Argentine committee, a notable exhibit of works by Goya was inaugurated in Buenos Aires on October 31, many of which had been sent from Spain for that purpose. Not only paintings were displayed, but also many fine graphics and a

special group of eight tapestries, after designs by Goya, loaned by the royal factory of Santa Barbara.

German in British secondary schools has been looked into by a subcommittee of the British M. L. A., whose report is printed in the February number of *Modern Languages* (London). German is not taught at all, or very little, it appears, in about 480 of the 700 schools which replied to the questionnaire sent them; on the other hand, the number of schools in which German seems to be on the increase is given as 160, whereas those in which it is decreasing number only 25. Further light on the general situation is thrown by the remark that "so long as Latin is insisted upon by the Universities as a compulsory subject there is little chance that . . . any modern language other than French will be extensively studied in our schools." Thus the question of the relation between university requirements and general educational utility is seemingly no less mooted in England than in this country.

Compulsory modern foreign language in British curriculums was dealt with at length by the British M. L. A. in a discussion led by Miss L. A. Lowe, the president of the Headmistresses' Association, and reported on in *Modern Languages* (London) for February, which also prints a letter on the subject by S. A. Richards. Miss Lowe, who apparently represented the largest body of opinion, expressed herself as out of sympathy with any absolute requirement, while insisting that a modern language should form an integral part of the curriculum of every secondary school.

Pupil exchange, foreign residence, *Quinzaine française* at Boulogne, international correspondence, and other interesting topics appear in the annual report of the British M. L. A.—As to the first-named, we read that about 60 members of the British association attended the courses at Boulogne, one week being devoted to phonetics, the second to literature. A similar course is to be arranged for 1929. We envy our British colleagues the ease and small expense with which such invaluable projects can be carried out.—Pupil and student exchanges between Britain and France totalled 128; there were also two with Germany and one with Austria, the difference in vacation dates constituting a serious obstacle to widespread extension of the scheme to the German lands.—Pupil correspondence seems to flourish greatly, especially with France, there being 3460 names of French correspondents furnished, and 100 German names, involving girls only: while to British boys 1590 French and 28 German correspondents were furnished.—It is interesting to note that the lantern slide collection of the British Association gave rise to 62 transactions, involving the borrowing of 1924 slides. Perhaps the foreign language service bureau of the future, which in our country will be either regional or even restricted to individual states, will attempt something of the sort: its value would be inestimable.

Foreign language status in France and Germany is illuminated by the remarks of the foreign delegates who addressed the meeting of the British M. L. A., as reported in *Modern Languages*. Thus, M. Georges Roger pointed out that prior to 1914 some 54% of the pupils in French *Lycées* took German, as against 40% for English; now, however, English enrolls 37,419 boys (57%) with 310 masters, while German has 21,865 boys (31%) and 271 teachers; Spanish has 3,881 boys and 36 teachers, Italian 2745 boys and 29 teachers. He adds that the French association has tried to promote the study of German, whose importance is keenly felt, but that the four languages are forced to compete with each other, since the simultaneous election of two modern languages is not allowed under the present curriculum. English is supreme, and will remain so; hence the conflict will be directed to German and the "southern languages." Incidentally, M. Roger states that French teachers also have to contend with overcrowded classes: they have not even been able to enforce a maximum of 35 to a section.—In Austria, of course, the language conflict is between English and French, but the speaker gave no definite figures, merely stating that English appears to be forging ahead.

The **Fascist conception of education** is discussed with admirable clarity and restraint by Stephen P. Duggan in the March number of the *News Bulletin* of the Institute of International Education. Mr. Duggan finds "There can be no question that there is a far greater energy and vitality pervading Italian education today than for decades before. There can also be no question that the super patriotism with which the youth of Italy is being imbued today is a dangerous asset." It is interesting to note that the Italian government is willing to give free education only to intellectually superior children (as far as competitive examinations can reveal this), thus resulting in a great expansion of private schools under both clerical and lay control. It is also interesting to note that all professors must now take an oath to avoid instruction in conflict with the objects of the State.

Foreign prize awards include: the Italian "Bagutta" Prize (5000 lire), which went to Giovanni Comisso (b. 1895 in Treviso) for his *Gente de Mare*, and the prize of the *Fiera Letteraria* of Milan, equal in amount, which was awarded to Mario Gromo (b. at Novara in 1901) for his *Guida sentimentale*.

The *Atlante linguistico italiano*, we learn from *Italica*, is making noteworthy progress, and the amount of national and local pride which it has called to the fore is evidenced by the voluntary contributions, ranging from 1000 to 25000 lire, made by interested communities to help in defraying the cost of gathering materials for the work.

A **World Congress of Libraries and Bibliography** will be held in Rome late in June under the auspices of the Italian government.

The specific purpose of this congress is to discuss technical methods and procedure which may facilitate internationally the access of students to literary and linguistic works in foreign collections. Vincenzo Fago is the general secretary of the international committee upon whose instance this convention has been inaugurated.

A monument to **Rainer Maria Rilke**, the celebrated Austrian poet, has been set up in the cemetery at Raron.

Professorial exchange has not been very common in Europe, though its vogue seems to be increasing in the United States; we are the more interested to read that Karl Vössler, professor of Romance Languages in the University of Munich, has been lecturing this spring on German literature at the University of Madrid, which invited him for a four-month period. Such cultural exchanges have doubtless been impeded not only by post-war psychology, but also by post-war economic disruption. We have the feeling that their resumption is to be welcomed as signaling the strength of the trend toward international harmony and cooperation.

Leipzig University week will be held this summer from June 23 to July. The course will include: (1) lectures on new and vital questions in education; (2) opportunity to discuss important labor problems in small groups; (3) conducted tours and excursions to throw light on the industries and culture of Leipzig and its environs; (4) theatrical and musical performances.

"What is Going on in Germany in 1929" is the suggestive title of a small pamphlet put out by the Terramare Press in Berlin. Anyone who intends to visit Germany this summer will find it to his advantage to secure one of these booklets: the information given may be of the greatest value to him.

The **American University Union** in Europe, **British Academic Degrees**, and **France and Modern Science**, respectively, are titles of three very significant articles in Bulletin No. 3 of the Institute of International Education, which, though dated November 1927, has just come to our desk. We commend them heartily to our readers: they are illuminating and seemingly authoritative.

Reviews

Review Editors: for French, James B. Tharp, University of Illinois; for German, Peter Hagboldt, University of Chicago; for Spanish and Italian, H. G. Doyle, George Washington University. All books intended for review in this Journal should be sent to the Managing Editor.

KULLMER & GÉRARD, *Sketch Maps of France*, Kramer Pub. Co., Price \$1.40.

Manuel à la fois sévère et attrayant; sévère par le ton didactique des exposés, un peu trop uniformément soutenu, où le sourire ne perce guère, attrayant grâce à 56 illustrations fort belles, et 21 petites cartes schématiques de France, nettement lisibles. L'unité est le plus solide mérite de ce livre de composition: les 21 leçons présentent la France dans ses caractères essentiels, actuels et historiques, les 6 parties de chaque leçon-carte, texte de lecture, composition originale, questions, composition, révision grammaticale-concourant à l'étude d'un sujet défini. A cet égard il y a une vraie ingéniosité dans la rédaction des exemples grammaticaux.

1. *Cartes*. Il n'y a guère que la 19^e (départements) qui ne soit immédiatement lisible et parlante. Remarque vraie pour toutes les cartes et qui frappe d'abord un Genevois: son lac n'est nulle part nommé. Intéressantes surtout les cartes littéraire et scientifique, quoiqu'on y chercherait en vain le lieu natal de Chateaubriand. Le plan de Paris (9^e leçon) séduira élèves et maîtres, mais il y manque la mention du Quartier Latin.

2. *Textes de lecture*. Bonne langue courante, soignée, sans prétention littéraire, pourtant variée de tours. Forme descriptive et narrative, aucune place faite au dialogue. Majorité des verbes au temps présent. Bon nombre de passés; subjonctif et conditionnel sont rares; pas de futur. Tournures passives nombreuses, l'emportent sur les réfléchies. La nature du sujet circonscrit quelque peu le vocabulaire et entraîne la répétition d'expressions-bonne pédagogie linguistique- mais non sans danger de monotonie: trop de *naquit, est dû à, donner son nom à*, et d'autres

Quelques détails¹: 9.11 Le Rhône entre dans le Lac Léman plutôt qu'il ne s'y jette. 12.12 la rive gauche . . . lire droite. 13.13 C'est dans la vallée ou col de Roncevaux . . . ne faut-il pas: ou au col? 17.11 La pensée plus logique serait: cela s'explique

¹ Les numéros des lignes sont les nôtres, le livre n'en a point. 9.2 se lit page 9 ligne 2.

en partie par la grande influence qu'exerça la France . . . mais plus spécialement par le fait que les Normands conquièrent l'Angleterre. 17.12 (*comme centre*) est superflu. 21.17 *la vallée du Mississippi* . . . , un lecteur français attendait . . . la plaine du M. 21.19 L'ambiguïté possible se résoudrait facilement ainsi: l'île de Madagascar à elle seule est plus grande que toute la France. 25.10 le singulier: versant . . . est préférable. 28.1 Il est deux fois plus petit que . . . vaut mieux que *il est de moitié plus petit que*. 28.15 *En effet* devrait suivre *c'est à Reims*. 41.9 *C'est ici*: corriger: c'est là (cf 41.4) 41.11 Donner 300 m à la tour Eiffel plutôt que 1000 pieds. 49.10 *défavorisées* devrait être français; s'il ne l'est pas encore, il faut dire: peu favorisées. 53.10 *Pau est sans rivale*, c'est donc un féminin? 65.18 se cultive le raisin . . . la vigne.

3. *Compositions originales d'après les illustrations*. Les élèves ont 8 minutes pour les écrire en classe, sans notes. On peut prévoir presque infailliblement le genre: description, s'ils s'enferment dans l'examen de l'illustration. Sinon, ils ne feront guère que répéter des bribes du texte. Dans les deux cas, cela sera peu varié. Jusqu'à quel point feront-ils usage des phrases-types qu'on leur propose? En elles-mêmes, elles sont excellentes et du meilleur français. Mais comme elles ne se présentent pas naturellement à la pensée de l'élève, le travail de composition originale en est entravé. A vrai dire, ce n'est plus de la composition, mais un exercice qui fait appel à la mémoire, et à l'ingéniosité. Ou bien les vides à remplir sont trop évidents, ou bien, l'expression proposée a l'air d'une énigme. Le résultat le meilleur qu'on puisse espérer sera 5 phrases correctes, mais vides de spontanéité.

4. *Questions*. On eût préféré trouver telles de ces tournures bien françaises dans ces questions, lesquelles de forme et de fond, séduisent peu, manquent d'imprévu, de piquant, de vie. Dans le détail, elles ne sont pas toujours parfaites d'exactitude: 10.7 *Quels fleuves se réunissent pour former la Gironde?*—ou de naturel: 18.3 *Est-ce qu'on emploie maintenant le provençal dans la littérature* n'est guère soutenable: le provençal a-t-il de nos jours une littérature? 26.7 *où croît le raisin* . . . *où pousse la vigne* 50.3 *Combien y a-t-il de fermes en France en comparaison avec les Etats Unis?* Comparer le nombre des fermes en France et aux Etats-Unis 50.4 *Quelles sont les causes du chiffre fixe de la population?* Pour quelles causes le chiffre de la population est-il fixe ou stationnaire?

5. *Composition*. C'est la partie la moins originale du livre. L'élève risque de s'y ennuyer. 8 lignes de discours suivi à traduire. Comme aide, ci et là un mot entre parenthèses. C'est bien peu. Quelques difficultés exigeraient plus de sympathie.

6. *Révision de grammaire*. Méthode inductive, oubliée parfois. Les principes sont rappelés d'un mot ou deux entre parenthèses après l'exemple, sans souci de couper la phrase. S'il suffit de bons exemples pour revoir sa grammaire utilement, on est ici admira-

blement servi. Pourtant la page bourrée à craquer est d'aspect peu engageant: cela manque d'air. Un dispositif qui eût fait ressortir dans leur intégralité les exemples et les principes grammaticaux d'autre part serait plus maniable. Mais l'auteur réussit tout de même ce tour de force d'exposer en vingt pages l'essentiel de la grammaire.

Détail: 19 "Disjunctive pronouns". Les exemples ici ne sont point numérotés. L'explication "after conjunction" qui sert à *tu es plus savant que tu ne le parais* doit-elle être la même pour *le professeur est plus savant que toi*? 23.7 L'affirmation: *La France s'est toujours défendue facilement à cause de ses frontières naturelles* contredit 21.6 De la mer du Nord jusqu'au Rhin, la frontière nord de la France est toute artificielle. 31. "Adverbs" Intervertir 1 et 2. 35. *Ce fut un bon roi* "(noun preceded by adjective)" comment expliquer: *ce fut un roi sage*? "Relatives" manque *lesquels* 2. "subject may follow" mieux "subject follows". 51. Pourquoi les temps ne suivent-ils pas l'ordre de succession au bas de la page 43?—ajouter à *va, vas-y, - donne, donne*-en 55 ajouter au pres. dites 59. Past indef. omettre "action incompleted"—donner un exemple d'imparfait descriptif. 63.8 puis-je pourrait trouver place dans un exemple, aimer (modal) aussi. 75 manque de simplicité dans la présentation du subjonctif. C'est ici surtout que l'auteur oublie sa "méthode inductive"

Conclusion: Manuel utile et utilisable dont les parties fortes sont les textes de lecture et les exemples de grammaire. La forme n'atteint pas la perfection soit dans les caractères de l'imprimerie, les accents, la ponctuation; par contre, tous les mots sont correctement séparés à la fin de la ligne. L'orthographe est à redresser en 7 endroits: 6.8 servis 17.16 imprimés 30 "questions" 3 due 38.5 eue 69.7 articles 81.17 démissionner.

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ÉMILE BOUVIER (Maître de Conférences à la Faculté des Lettres de Montpellier) *Initiation à la Littérature d'Aujourd'hui. La Renaissance du Livre*, Paris, 1928, 217 pages.

Here at last is a book by a man who sees that the thing to do is not to pass judgment on recent literature in France, not to grow blindly fanatic over it, or—not less blindly—to disparage it and to despise it, but to *understand* it; by a man, moreover, who not only is willing to give the time to understand for himself, but being aware that many people have not the chance to do so—either owing to the lack of necessary information, or owing to the lack of leisure—is willing to make a serious attempt at writing a book in order to make others understand; and, last but not least, by a man who succeeds extremely well in his self-appointed

task. There is, nevertheless, one condition to that success, namely that the reader in his turn be willing to give the time to understand; for, while M. Bouvier can make things clear, it does not depend upon him to make them simple. A minimum effort is required, but a minimum it is.

Mr. Bouvier is in a singularly favorable position to render this important service: in the first place, he has lived in the very midst of things through the years of the most acute crisis, and thus was able to secure all the documents necessary for a complete survey; and then—just as important—he has a very clear and philosophical mind.

The book may be said to develop the famous line of LaFontaine:

Il me faut du nouveau, n'en fût-il plus au monde!

As the mental or poetical substance of humankind does not change, real change can only take place in the *expression* of that substance; and this is the business of art. Now, art quite naturally takes up first the most direct and simple form of expression. It is later, that, in trying to renew itself, art will express things in a less direct, yet quite clear style; then, when the time has come to proceed to another renovation, an even less direct style will be created, . . . and so on: art will get into more and more elaborate ways, and more and more removed from the natural and obvious; art will become what one may call more and more aristocratic. Here a quotation:

To speak only of French poetry, the stock of comparisons has been renewed three times since the 16th century. The first of these renewals is called the Renaissance; the authors of the 16th century borrowed their images from mythology and ancient history. The second took place at the time of Romanticism and Pre-romanticism (1760-1830); for the worn out comparisons of mythology were substituted images taken from the spectacle of nature. . . . But the romantic comparisons had soon exhausted their possibilities; as early as the middle of the 19th century, the Realistic School, the best representative of which we find in Baudelaire, endeavored to replace them in looking for suggestions in the more humble realities of life which had been, up to then, despised—the so-called prosaic or vulgar sensations (p. 16).

There was something more. While for a long time poets had given readers the clue to their poetical developments—as Guillaume de Lorris did in the *Roman de la Rose*—gradually they abandoned that help to the reader, and let him guess what it was all about. Alfred de Vigny seems to have been the first to do this systematically in some of his poems, and to recommend the use of symbolism as a *rule* in poetry (p.22). From Baudelaire on, it was an accepted system. According to Mr. Bouvier, the chief further pio-

neers were Rimbaud and his disciple Verlaine, Mallarmé, and, somewhat in the background, Isidore Ducasse and Tristan Corbière. From 1880 on, a host of poets took up the idea, misunderstood more often than not, and brought about what is actually called the "mouvement symboliste." Those "symbolists" however, whose names endured, were moreover much more timid than Rimbaud and Mallarmé (e.g. Henri de Régnier, Samain, Ghil); and some, like Mauréas and Hérédia, openly went back after 1895 to the old classic Parnassus. A few serious authors, however, remained true to the natural evolution of style, especially Paul Claudel, Paul Valéry, and André Gide. For many years, they were considered almost an anachronism, and practically ignored; only towards 1910 were they discovered again, and recognized by an élite as the real followers of progress. But again, just as after 1885, that serious element of their poetry was obscured by a swarm of authors who overdid things, thus compromising the real issue. Then, the mental excitement that obtained ever since the war began to loom up on the horizon helped the triumph of fanatics, and "symbolism" found an expression in most cases, although not in all, in such extreme manifestations as Futurism, Cubism—and finally Dadaism and Surrealism.

This short résumé of Mr. Bouvier's résumé will surely suffice to show how careful a guide we have in the little book. One clearly understands why this word "Symbolism" still keeps its deep significance today, although the poetic school that had monopolized it has passed away long ago. It not only suggests that complete substitution of the poetic image for the object itself; but it suggests going further and creating a new world of perfect non-entities, i.e., having no relation at all with the real world: in this new extension of Symbolism "les phénomènes concrets ne sauraient se manifester eux-mêmes: ce sont là de simples apparences sensibles, destinées à représenter leurs affinités ésotériques avec les idées primordiales." (Moréas, *Manifeste* in the *Figaro*, 1886, p. 28.) But even this is not all; suggestions may be of such a nature that the poet will not only suggest his own "idée primordiale," but let each reader collaborate with him and make, out of the poet's poem, a poem of his own, a poem of the reader: "Avant d'expliquer aux autres mon livre, j'attends que d'autres me l'expliquent. Vouloir l'expliquer d'abord, c'est en restreindre aussitôt le sens; car si nous savions ce que nous voulions dire, nous ne savons pas si nous ne disons que cela. *On dit toujours plus que cela.*" (Mallarmé; quoted p. 35.) This is the famous "Alchimie du Verbe." We see now that when words lose their fixed meaning and suggest *any thing* the reader *wants*, chaos is almost bound to result; and it becomes difficult indeed not to "glisser à l'abîme." Before offering the concrete proofs of modern divagations, M. Bouvier summarizes the events in these lucid lines:

En creusant l'idée ancienne de métaphore, on va arriver à détourner les mots et les expressions de leur usage courant, à forger une syntaxe entièrement artificielle, à supprimer même toute syntaxe, à créer un vocabulaire nouveau. Il en sera de la métaphore, fleur de rhétorique comme des quelques coquelicots qui font si bien au printemps dans un champ de blé; laissez-les croître, ils finiront par étouffer le bon grain; et d'année en année la nappe rouge des fleurs inutiles montera jusqu'à submerger finalement le dernier épi. Ainsi la poésie française n'est plus qu'une vaste métaphore, tellement vaste qu'elle ne correspondra bientôt à rien de terrestre et n'aura d'autre raison d'être que de nous suggérer l'énigmatique vision d'un monde artificiel" (p. 37).

We understand why suddenly—seeing the abyss before his feet—Rimbaud fled to a far-away country and took to the most prosaic occupation that he could imagine. Had he not seen madness looming when he wrote in *Une saison en enfer*?

"Je m'habituai à l'hallucination simple: je voyais très franchement une mosquée à la place d'une usine, une école de tambours faite par des anges, des calèches sur les routes du ciel, un salon au fond d'un lac; les monstres, les mystères; un titre de vaudeville dressait des épouvantes devant moi. Puis j'expliquai mes sophismes magiques avec l'hallucination des mots! Je finis par trouver sacré le désordre de mon esprit" (p. 45).

Others were not so wise. And the Dadaists especially *did* plunge headlong into "l'abîme"—which is told in a very interesting way in the chapter called "*Une crise de croissance, Dada.*" This remark relevantly prefaces the history of Dadaism: "Les médecins ne me démentiront pas si j'avance que l'étude des états pathologiques est plus instructive que celle des états physiologiques normaux. Il en est de même pour les maladies littéraires. . . ." (p. 49-50). Moreover: "Notre littérature n'est pas destinée sans doute, à avoir à perpétuité 40 degrés de fièvre. . . ." Things get to their worst in 1923, when "Dadaism" slips into what has been called "Surrealism," the formula of which is given in *Poisson soluble* by André Breton. The trouble is that, at that stage, "ils ne mettront en cause non plus la définition de la poésie, mais celle de la vie tout entière" (p. 70). The word that summarizes that phase is "incohérence;" no wonder they connect here with Freud.

But this must never be forgotten, there *is* a perfectly normal, and one may say sound, element behind even some of the most bewildering expressions of modern poetry, and this can be perceived and enjoyed in representative authors like Claudel and Valéry, Proust and Giraudoux (Mr. Bouvier even names among them Duhamel and Fournier and J. de Lacretelle). Of course they themselves are cryptic, must be so, since the principle of the whole matter is to get deeper and deeper into extra-refined expressions of poetical sensations, these sensations themselves

having no necessary connection with anything human beings consider consistent or normal.

Just here, however, a question comes up in the mind of the reader. One of the logical expressions of this modern art is found, we are told, in the "poésie pure" so passionately discussed in the last two years. In how far will the promoter of the discussion, Abbé Bremond, agree to the use made by Mr. Bouvier (e.g. pp. 67 or 102) of this notion? This is not for us to say; but one thing is sure, that the most famous representative of "poésie pure," Paul Valéry, is praised to the skies by his admirers for the exceedingly keen *intellectual* quality of his verses and prose—while we have been told that the very element of the symbolistic movement was to get further and further away from the intellectual approach to things.

The second part of Mr. Bouvier's book is a miniature anthology of such recent poems and prose extracts as illustrate, in a still analysable way, the principles of modern symbolism. Relevant commentaries re-state the theories systematically explained in the first part. No better guide could be found than the author.

In the course of the volume one gets a good deal of precise information on the part played by groups or individuals in the development of things: *Nouvelle Revue Française*, Cubisme, Dadaists and Surrealists, Apollinaire, Max Jacob, Jacques Vaché, etc.

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HENDRIX, W. S. and PORTER, DOROTHY F., *Caballeros y Escuderos*, with direct method exercises, footnotes, and vocabulary. Univ. of Chicago Press, 1928. xi+167 pp.

This is a beautifully printed and well arranged book. It is intended for first-year reading in direct method classes. It is pleasing to note in the subject matter of this text a definite divergence from the stock *Beginners' Reader* material. This material is not in the form of stories, but rather of the essay type, descriptive. There is poetry as well as prose. The drawing of Juan Belmonte (p. 37) may be criticized for lack of verisimilitude since it treats a contemporary figure. Some of the illustrations are drawn from the well-known *Los Españoles pintados por sí mismos*. It is difficult to understand why this title or a paraphrase of it was not used for the title of the text, since *Caballeros y Escuderos* is entirely inappropriate, there being nothing in the material of the text to justify it. There are about 76 pages of reading matter and about 24 pages of exercises based on the selections. At the head of each selection is a *refrán* pertinent to the theme of the selection. A key to the English equivalents of these is solely

needed, especially since they are in no case treated in the notes and only accidentally in the vocabulary. Their translation or comprehension *in statu quo* is not to be expected. Except for the vocabulary, the text is edited entirely in Spanish. English is not used in the exercises or footnotes, except very rarely: p. 52 note 2 and p. 58 note 2. The latter treat place identifications, etc., as well as some grammatical difficulties. They have a decidedly English flavor.

The *Ejercicios* that follow each selection are divided into various sections: questions, grammar, idioms, themes, suggested readings. The last mentioned is an excellent idea but has no interest for the beginner, for whom the book is intended. Unfortunately, the questions are almost exclusively a memory test.

The following criticisms and corrections are based on the reading selections of the first 30 pages. They do not include the material of the *Ejercicios*, nor do they note typographical errors such as accent marks, etc.

Text. P. 1: 1. *ya lo sé* should be translated in the vocabulary for the same reason that *ya lo creo* is translated there; 15. a note on *al abrir* is needed for the beginner; 18. a note is needed on *iba*; 23. *entre que*: the sense is "during which" or "in which"; *entre que*, "while," as given in the vocabulary, is inadequate. P. 2: 13. *todo aquel* needs a note; 17. note 2, for *aquello*, read *aquel*; 26. note 3, it is unwise to state that the subjunctive is dependent on a preposition, since the idea causes the subjunctive, not the preposition; 28. a note should explain that *10 céntimos* is popularly referred to as *una perra gorda* and *5 céntimos*, *una perra chica*, and why—the vocabulary is inadequate on this point. P. 3: 4. note, for *exige*, read *exigen*—the note is at fault in not naming the type of condition involved—"condiciones como ésta" is exceedingly vague and uninformative; 19. *se lo* needs a note; 24. *será* needs a note; 32. *de diez en diez minutos* needs either a note or a translation in the vocabulary. P. 4: 14. it is difficult to understand why no note of identification is given for this line; 15. note 3 is unsatisfactory—"mandato" is too strong and it should be noted that the "mandato" is understood. P. 6: 1. the vocab. gives no assistance for the translation of *había*; 9. *tenía obligado* needs a note; 12. note 1, the reason for the subjunctive is poorly stated here, as also: p. 15 note 2, p. 31 note 1, p. 52 notes 2 and 4, p. 53 note 1, *et al.*; 14. *voy diciendo* needs a note. P. 7: 1. *cátate* needs explanation; 4. the vocab. is inadequate for *chico* here. P. 9: 3. the idiom *les da por ir* is not noted as such in the vocab.; 5. the idiom *a la fuerza* is not noted in the vocab.; 6. a note on the subjunctive *haya* is in order; 8. "provided" is inadequate for *con tal de* here; "places" is inadequate for *plazas* here; P. 11: 15. note 2 says "*tiene una bola que se cae*," whereas the vocab. (under *bola*) reads "has a ball that rises"; 25. and 26. the names of streets here and elsewhere are not in the vocab., while other similar proper names are included. P. 13: 6. "because" is inadequate for *porque* here. P. 15: 16. the vocab. gives no satisfactory translation for *cuestiones* here. P. 16: 22. *y eso que* should be translated in the notes or vocab. P. 21: 2. the vocab. rendering "recognize" does not fit *reconocer* here. P. 22: 2. for *lanzada*, read *lanzado*. P. 23: 3. note, it is not clear why "véase

trasladémonos" is written in the form of a reference to an explanation; P. 26: 14. *toque* is not satisfactorily translated in the vocab. P. 28: 2. the unusual position of the pronoun in *contéstales* deserves a note. P. 29: title for cut—for *pase*, read *pase*. P. 30: 2. note 1, this note should be translated and explained; 8. some assistance should be given for the translation of *a que no*; 20. *en la derecha*—the beginner does not know that *mano* is understood here or in the case of *izquierda* in the following line. P. 53: note 2, the note is unnecessary since the construction is entirely regular; besides, this construction occurred earlier in the text (p. 15. l. 11) without comment.

Vocabulary. *Mañana* is followed by "sometimes m.," but the f. and m. are different words: "morning, to-morrow" and "morrow"; in fact, *mañana*, "to-morrow" is an adverb, not a noun, and should be so listed. "Very early" scarcely translates *de mañana*, especially as found in the title on p. 1. "In the distance" seems better for *a lo lejos* than "at a distance." *Igual* should be translated "same" as well as "equal." "Same" is needed for the meaning on p. 1. l. 12. "Regulative" is heavy for *reglamentario*. *Prado* is defined "famous paseo in Madrid," but it is hardly fair to translate one Spanish word with another. For *como*, the meaning "like" should be added; it is needed on p. 1. l. 28, p. 2. l. 22, *et seq.* *Me*: no allowance is made for the reflexive meanings as direct or indirect object, as needed for p. 3. l. 8. To the meanings for *evangelio*, add "gospel." *Papel de cartas* (p. 3. l. 29) should be translated together under *papel*. The reciprocal pronoun *se* is omitted from the vocab., but needed for p. 3. l. 32 and p. 9. l. 7. *Hay* should be translated as should other tenses of this use of *haber*. *Echar*: for—*de mano*, "lay hold," read—*mano de*, "lay hold on" (p. 6. l. 8). For *avergonzar*, read *avergonzarse* (p. 6. l. 13). *Querer*: add to meanings given "like, love" (p. 6. l. 16). *Volver*: all that follows the (;) is very vague; add *-a+inf.*, "to (inf.) again" (p. 6. l. 17, p. 7. l. 10). *Pues*: add "why" (p. 6. l. 23) to the meanings given. *Tabla*: add "index" (p. xi) to the meanings given. *Caballero*: add "knight" (p. iii *et seq.*) to the meanings given. *Cierto*: after "certain," add "true" (p. 7. l. 5). *Subir* is also reflexive (p. 9. l. 6); likewise *sentir* (p. 10. l. 8). For *desayunar*, read *desayunarse* (p. 10. l. 14). *Poder*: the meaning "may" should also be given (p. 15. l. 13). *Hay que+inf.* should be listed (p. 15. l. 17). *Menos: lo de—* should also be given (p. 15. l. 18). *Señora*: add "lady" (p. 15. l. 25) to the meaning given. *Pasar*: the reflexive use is omitted but needed for p. 21, top. *Madrileño* should be listed as a noun also (p. 21. l. 6). *Estación*: the meaning "season" should be added for p. 21. l. 9. For *enagueta*, read *enagüeta*. A note to this word in the text (p. 21. l. 19) would make for better comprehension. For *desenfado*, read *desenfadado*. *Tanto: en—* should be listed (p. 22. l. 1). *Bien*: add "else" (p. 22. l. 6) to the meanings given. *Tratar*: omit meaning "try" and add *-de*, "to try to" (p. 22. l. 6). *Cochera*: the beginner will not get a meaning from "porte-cochère." He would from "connoisseur," however, if this were given to translate *conocedor* on p. 125. *Más: no . . . —que*, "only" should be listed (p. 22. l. 13–14). *De: de . . . en*, "from . . . to" is omitted (p. 22. l. 20). *Menudo*: for "—often," read *a—*, "often." *Población*: "city" or "town" seems advisable for p. 22. l. 32. *Regular: por lo—* should be listed (p. 22. l. 33 and p. 30. l. 14). *Vez: de—en cuando* should be listed here also (p. 23. l. 18). For *oficiosos*, read *oficioso*. *Ordinario* should be listed as a noun also (p. 25. l. 11). For *reír*, read *reír III*. *Olvidar:— se de* should be listed for p. 28. l. 18. For *an-*

temano (*de*), read (*de*) *antemano*. For *entusiasmar*, read *entusiasmarse* (p. 29. l. 9). *Hoy*: — *en día* (p. 29. l. 13) should be listed. *Estilo*: *por el*— (p. 29. l. 15) should be listed. *Paso*: *al—que* should be listed (p. 30. l. 8). *Delante* should be listed also as —*de* to substantiate the translation “in front of” (p. 30. l. 15). *Encuentro*: for “to meet,” read “to go to meet.” *Hierro* and *repente* are not in alphabetical order.

Vocabulary omissions. (Some names of cities appear in the vocab., others do not: *Astorga* and *Habana* are listed; *Madrid* is not.) *Tío*, p. 3. l. 29; *pecar*, p. 6. top; *sincero*, p. 6. top; *escudero*, p. iii *et seq.*; *editorial*, p. ix.; *bulla*, p. 9. top; *bote*, p. 9. l. 12; *mora*, p. 9. l. 26; *grand air*, p. 17. l. 4; *ningún*, p. 17. l. 7 and p. 21. l. 5 (*algún* is listed); *sopa*, p. 19. top; *julio*, p. 26. l. 21; *restar*, p. 28. l. 23; *estado*, p. 29. l. 1; *prohibir*, p. 30. l. 10; *sanguijuelas*, p. 30. l. 18; *zu*, p. 30. l. 26; *too*, p. 30. l. 26; *posición*, p. 30. l. 32.

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LEONARD BLOOMFIELD, *First German Book*. The Century Company, 1928.

Among the beginners' books that have appeared since the return of German to the High Schools and the Colleges the present volume stands out as one of peculiar merit and striking individuality. Not that the many innovations in the treatment of the language will be new to the scientific student of the German language; but the teacher of German who has learned his German from the school grammars, whether of American or German production, will have to unlearn much of the *Wust und Kram* that has remained the stock in trade of normative grammar in spite of the discoveries and the changed point of view of the last fifty years.

Why, for instance, should we continue to call stressed adverbs, as in *Er steht auf*, “separable prefixes” and thus mystify our students? The foolish convention of joining such adverbs to the infinitive and the participle and the finite verb in subordinate clauses when, in accordance with the rules of word order, they happen to be placed before them should be branded as such. Or again, why should we, in deference to an unscientific Latin and French grammar, continue to speak of six subjunctive tenses and two conditionals? Surely, as every language is a unit in itself, it should be analysed and taught as such and not in comparison with a foreign system—similarities in structure of two or more languages may, of course, be pointed out to the student with profit.

The reviewer feels sure that the student of German will acquire the language less laboriously if the rules of grammar are stated as Bloomfield states them. And yet he fears that, unless the teacher is able and willing to revise his understanding of the structure of the language, and to reformulate certain rules and discard others, the outcome will be confusion on the part of the student. Perhaps

the present time is favorable for such a revision of threadbare but time-honored conceptions of grammar because of the wide-spread reorganisation of our methods and our teaching staffs in German.

Each of the 33 "Lessons" in this book consists (1) of a text, a large number of questions on the text in natural colloquial style, and most helpful explanatory notes; (2) one or several topics of grammar with ample exercises; (3) a vocabulary arranged by parts of speech; and (4), in most cases, a section on word-formation. The "Lessons" are followed by a "Summary of German Grammar" (276-315), a German-English vocabulary, a brief "English-German Index" (386-391), a "Grammatical Index," and a list of irregular verbs.

German pronunciation and orthography are treated in the first three lessons, which are "intended mainly for reference." The description of the articulation of the foreign sounds is excellent and the practical hints will be found helpful. Bloomfield would teach the *ach*-sound before the *ich*-sound, whereas the reviewer's experience would lead him to take up the latter first, directing the student to unvoice a "squeezed" [j], the first sound in *yield*, and telling him to use a great deal of breath. The directions given by the author for the production of the *ach*-sound (13) will hardly produce the desired result. A simplified form of the International Alphabet is used in these lessons as well as in the special and general vocabularies, but it is not an essential part of the treatment and can be disregarded by student and teacher. However, the latter should welcome it.

A few minor points in the phonetic transcription might be mentioned here: If *bitten* is rendered in its colloquial form, i.e. [bitn], *Vater* and *Onkel* should be written [fa:tr] and [oŋkl] instead of [fa:tər] and [oŋkəl]. The glottal stop is not mentioned in the book, yet the student should surely be directed to sound it before the stressed vowels of *der Alte*, *gealtert*, *veraltet*, etc.

The grammatical rules are supplemented by exceedingly good notes on idioms and the illusive modal sentence adverbs of the German, of which the decidedly colloquial texts are full (perhaps too much so in places). The vocabulary is then classified by parts of speech and the formation of the words is analysed with the purpose of teaching the student to build up words for himself and of getting him into the habit of inferring the meaning of derivatives and compounds by breaking them up into their elements. This should speed up the acquisition of the vocabulary considerably.

On the whole the reviewer is heartily in sympathy with the author. His treatment simplifies. In places, to be sure, the simplification is only on the surface. It is all very well to say, for instance, that the "quotative" and the "unreal" have only *one* tense, the present. But little is gained when one must add:

"For quoting future expressions the quotative of *werden* plus infinitive is used. For quoting past expressions the quotative of *haben* (in certain cases *sein*) plus participle is used (258)." Similarly in the case of the unreal (248).

The terms "quotative" and "unreal," while they suggest the most common uses of these forms, are too narrow, for the "quotative" is used also as a volitive (*Er schweige! Gehen wir! Sage es ihm, damit er es nicht wieder tue.*), and the "unreal" is used also as an optative and as a quotative (*Er sagte, sie kämen bald*). On the other hand, the expressions "first subjunctive" and "second subjunctive" advocated by Prokosch and Hagboldt, while not misleading, have no suggestive value to the student.

It will perhaps be well to present here Bloomfield's classification of the active forms of the verb:

(INDICATIVE)	QUOTATIVE (I) and UNREAL (II)
<i>Present:</i>	
er singt	I. er singe II. er sänge
<i>Past:</i>	
er sang	
<i>Perfect phrase:</i>	
er hat gesungen	I. er habe gesungen II. er hätte gesungen
<i>Pluperfect phrase:</i>	
er hatte gesungen	
<i>Future phrase:</i>	
er wird singen	I. er werde singen II. er würde singen
<i>Future perfect phrase:</i>	
er wird gesungen haben	I. er werde gesungen haben II. er würde gesungen haben

Bloomfield does not use the word "indicative" at all. Unless the modifiers "quotative" or "unreal" are added the terms *present*, *past*, *perfect phrase*, *future phrase* and *future perfect phrase* denote the indicative (factual) forms of the verb.

The book is written and printed with great care. Alert teachers will welcome it, and the beginners will come to like the language because it is here treated with common sense and withal in a scientific way.

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HANS KURATH

CHARLES M. PURIN and ERNST ROSE, *Deutsche Kulturkunde*. Johnson Publishing Company, Richmond.

The title *Deutsche Kulturkunde* leads one to expect more than just an ordinary second year reader. The book contains thirty-five

reading selections, each one to two pages long. Many of them are old material like *Die Kölner Domsage*, *Die Heinzelmännchen*, *Die Schildbürger* etc., but most of them are written in simple vigorous style. What, however, would Master Gottfried Keller think about the strange article *Zwei grosse Schweizer* on page 92?

To these selections on cultural subjects the editors have added four stories and a number of poems by contemporary authors. Older literature is not included, for in the opinion of the editors: "For too long a period, American youth has been nourished by antiquated reading material that is no longer known in present-day Germany."

The main stress has obviously not been placed on the text but on the exercises. To one article of twenty-three lines (*Die Sonnenwendfeier*) for instance belong twenty-four lines of notes, six questions and over five pages of exercises. Of the 448 pages of the book the text covers only 75 to 80 pages. With a few exceptions ("Der Dichter überkommt das Misstrauen seiner Landsleute!") the exercises are well worked out. Not bloodless grammatical drill but thorough digestion of the reading, the acquisition of a vocabulary, the introduction to the history of the language are the aims of the editors. This is in conformity with the principles laid down in the Foreword: Since the majority of students do not pursue the study of the language beyond the second year an extensive and thorough cultural reading should be the main object of the first two terms. A systematic treatment of the grammar should be left for the third and fourth years. In this respect the book is indeed an innovation and I hope teachers of German will read the Foreword with sympathetic attention.

The publishers have given the book a beautiful dress. Paper, type, binding—everything is excellent. The illustrations are better than in most readers. The map, however, is quite worthless. The price is in view of the size and appearance amazingly low.

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G. W. F. R. GOODRIDGE, *A Comprehensive French Grammar*. Oxford University Press, American Branch, New York. 63 pp. 1928.

COUSSIRAT'S *French Grammar Exercise Pad*. 32 pp. New York, Globe Book Company, 1928.

Goodridge's grammar is a handy thing to carry about; it can easily be slipped into the same pocket which holds a bill-fold, several letters, a spare handkerchief and a box of safety matches. In an emergency this grammar would be very helpful, for it is skillfully arranged and condensed, and yet it retains the essence of a com-

plete French grammar. Mr. Goodridge introduces no startling innovations in the presentation of his material, which is essentially correct. However, it is doubtful whether this vest-pocket grammar would normally prove as useful for reference as several excellent French grammars already at our disposal.

Coussirat's exercise pad is without doubt an ingenious pedagogical device to supplement the grammatical drill material of any text. It comprises thirty exercises, a majority of which are devoted to the mastering of the French pronoun, an admittedly difficult task. While the author does not pretend to provide exercises for all grammatical points, it is to be regretted that at least one of the drills is not reserved for the treatment of the imperfect tense, a subject which demands supplementary exercise material. The vocabulary employed is well-balanced and the drill sentences are grammatically sound. The pad may be employed early in the study of French grammar.

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RIEN A METTRE. Par Ada Marie Berger. New York (Gotham Press) 1927.

This is a clever translation in French doggerel verse from the English of W. A. Butler. It is offered particularly to teachers who desire to have their pupils commit to memory idiomatic every day French. The verse form will facilitate the task and the sprightliness of the skit is such as to make it tempting. It appeals to old and young alike for it relates dramatically the difficulties of satisfying the exigencies of the "flapper's" toilet. I cannot refrain from quoting the closing lines: (they do point a moral—*horrible dictu*—but this notice is intended for ex-flappers, alias teachers.)

"Si l'Âme enfin désenchantée de la chair et des sens,
Dévêtue de ses leurres, ses grandeurs et ses prétentions,
Doit paraître pour la vie éternelle
Devant Dieu même pour le service du ciel,
Vêtue de pureté, d'amour, de pudeur,
De foi, de chasteté et de candeur—
Oh, filles de ce monde, vierges folles,
Prenez bien garde,—comme vous l'a dit votre prêtre,—
Que dans cette sphère céleste
Vous n'ayez rien à mettre!"

BENJAMIN M. WOODBRIDGE

Reed College

HAUCH, EDWARD F. *German Idiom List*. Macmillan 1929. 98 pp.

This little volume continues the series of frequency counts in the modern foreign languages inaugurated by the Modern Foreign

Language Study and gradually appearing in print. (The Spanish and German word books have been out for some time and the former has already been reviewed; the Spanish idiom list has just come to hand.) The writer can testify from personal knowledge to the immense labor entailed by these unpretentious looking publications; the German idiom list, moreover, presented a number of knotty problems for solution, and it is probably not to be expected that all potential users of the book will be satisfied in every case with what has been done.

Outstanding features of the volume are the sequential or preferential list, based upon a new principle of combined frequency and range, and yielding to alphabetic arrangement at lower frequencies; the use of English equivalents throughout; the alphabetization of the main list by dominant words, chiefly verbs and nouns, and the reference of all separable verbs (e.g. *auffallen*) to the verb stem; and the consistent practice of phrasing all idioms in the third person singular.

Like the word-frequency counts, the idiom list represents primarily source-material, not a teaching book, and its value will be felt chiefly by teachers and makers of textbooks. To the latter the reviewer would like to make two suggestions with regard to the practical utilization of the material here given. One, which affects a relatively small number of cases, is that those idioms in which the dative reflexive is used should be given in the first person—e.g. *ich gönne mir etwas*, *ich überlege es mir*.

The other suggestion, which is more important, concerns the treatment of the frequencies themselves, and harks back to the theory of "basic" vs. "derivative" linguistic elements which played such a decisive role in the make-up of the German frequency list. Take *freuen*, for example: there are four idioms given, *das freut ihn*, *er freut sich darauf*, *er freut sich darüber*, *er freut sich dessen*, each with a separate frequency. Even if one feels that the first idiom deserves a separate category, certainly the other three are merely variations of *sich freuen*, and their frequencies should be combined for a total of 78, giving them a "basic frequency" which would make the idiom *er freut sich* number 10 in the sequential list, instead of 21, 100, and 118 respectively. What this means in practice is that once the student has learned any one of the three idioms here given, he has virtually learned the others too, so that the frequency of one idiom is really increased by that of the others. Hence I feel that in some cases the textbook maker needs to revise the sequential list of these idioms; this can be easily done by simply adding the frequencies given in the alphabetic list and then comparing with the frequencies of the sequential list.

Professor Hauch and the Study are both to be congratulated on the completion of this important compilation, and future makers of grammars and readers designed for the early stage of

German owe a debt of gratitude to them as well as to the teachers who participated in the count on which it is based.

B. Q. MORGAN

University of Wisconsin

The Supervision of Secondary Subjects, edited by Willis L. Uhl. Appleton 1929. 673 pp. Price \$2.40. "The Supervision of Modern Foreign Languages and Literature," (pp. 173-247, with bibliography) by Robert D. Cole.

The above named chapter, like most of the others in this valuable compilation, constitutes virtually a bulletin on the teaching of the subject in question; this one has the greater value that it is done by a man who has had actual teaching experience in the field of the modern foreign languages. Professor Cole is a well-informed guide, and his remarks display sound common sense at every point: the supervisor who masters the spirit of his advice will know what to look for in the foreign language class, and will be able to give helpful suggestions to the classroom teacher. Not the least important feature of this compact little treatise is its copious and well-selected bibliographical references.

B. Q. MORGAN

University of Wisconsin

SCHNITZLER, ARTHUR. *Three One-Act Plays*. (Der grüne Kadadu, Literatur, Die letzten Masken). Edited with preface, introduction, notes, and vocabulary by Otto P. Schinnerer. XIV plus 169 pp. Alfred A. Knopf, 1928.

Aside from plays by Hauptmann and Sudermann, no other modern or contemporary German dramas have, as far as the reviewer knows, appeared in text-editions in this country. Therefore these three one-act plays, which will introduce Schnitzler to an ever-increasing number of American students, are most welcome.

The introduction gives first a very brief characterization of the nature of Schnitzler's work, Hauptmann serving as an antipode. Then follows a terse discussion of the author's works, less in their chronological order than according to content. Considering the large number of works mentioned, the introduction has been compressed into a very small compass. The notes have been reduced to an absolute minimum, and the vocabulary is likewise small.

These plays can profitably be read during the second year of college German, or as very rapid reading at the beginning of the third. With so many excellent one-act plays from which to choose the editor is to be congratulated on having selected just these three, which are in so high a degree representative of Schnitzler.

THEODORE GEISSENDOERFER

University of Illinois

FRANCE, ANATOLE, *Les Enfants*, edited by Hugh A. Smith and Laura B. Johnson. Preface, p. iii-vi; Text p. 3-58; Exercises, p. 59-186; Vocabulary, p. 187-209. Holt 1928. Price \$1.00.

The question of reading is the one that is giving modern language teachers the most concern at the present time. There are those who believe that the best way to learn to read is to read as much as possible, anything and everything, and as rapidly as possible. Then there are those who believe that it is better to concentrate on a limited amount of material and assimilate this quite thoroughly before proceeding. The first procedure may perhaps have some chance for success in college, where the analytical faculties and the power of logical discrimination are more highly developed, but our experience in teaching French at the high-school level has amply demonstrated the fact that high-school students cannot be entrusted with the task of reasoning out for themselves every problem that occurs in reading. They are not sufficiently critical and their logic is too easily satisfied. I am sure that it is a realization of this need that has prompted the authors of this text to edit it in the way they have, for the character of the book is at once understood when we observe that there are fifty-five pages of reading material against one hundred and thirty-seven pages of exercises. Surely the pupil will have so mastered the vocabulary and constructions in this text that such mastery will be a point of departure for the solution of any problem. In a word, there will be a tremendous carry-over from this material.

What, then, is this reading matter? It consists of two small collections from the pen of Anatole France, the first *Nos Enfants*, published in 1886 and the second, *Filles et Garçons*, published in 1900. As the preface says, "they are purely and exquisitely French but their psychology, emotions and ideas are universal, so they offer ideal material to illustrate French life and customs to readers anywhere in an interesting and intelligible manner." Written about and to the level of children, they are equally interesting to youth from seven to seventy.

There are seventeen of these little sketches, which consist of the story of an hour or a day taken from the life of a child or of a group of children. Needless to say, the vocabulary is attuned to the child mind and therefore is able both to inspire and to interest him. Furthermore, the vocabulary is so basic that there is not a lost word.

The most original part of the book is undoubtedly the exercises, which set a very high standard for completeness and ingenuity. Here is a typical group of exercises selected at random: first, special study on an important group of words with a list of idiomatic expressions; second, synonym work; third, completion exercises; fourth, paraphrasing; fifth, word building through suffix and

prefix; sixth, questionnaire; seventh, treatment of philosophical ideas; and eighth, free composition. In every possible way vocabulary and ideas are so combined as to make the language a living, vibrating thing. No teacher should fail to make a thorough study of these exercises, for they are a real source of pedagogic stimulation.

There are many careful thinkers in the field of modern language who feel that a mastery of vocabulary is the best forerunner of mastery of grammar. If so, these teachers have a very interesting answer to the solution of their problem in the material presented in this book, which, because of its originality and timeliness, merits the thoughtful consideration of every teacher of modern languages.

ARTHUR GIBBON BOVÉE

University of Chicago

French Poetry for Students. Chosen by A. Watson Bain. Macmillan & Co. London. 1928.

A Book of French Verse from Hugo to Larbaud. Chosen by T. B. Rudmose-Brown. Oxford University Press. 1928.

American teachers who desire a large mixture of distinctly modern poetry, not usually included in our anthologies, with a sprinkling of old favorites and some less familiar old poems, will welcome these two volumes. Bain's selection begins with Charles D'Orléans and ends with Charles Péguy. Out of the 121 short poems chosen from 60 authors, the great majority are from the nineteenth century. Curiosity led me to compare this collection with the widely used *French Lyrics* edited by Canfield, which covers approximately the same period and offers 242 poems from 62 authors. Thirty-two of Bain's poets and 78 poems are not in Canfield. Although there can scarcely be entire agreement on a very limited choice from such a wide field, I believe few readers would sacrifice many pieces included by Bain. His book is offered primarily to Senior High School and Junior College classes, which would seem to indicate a higher degree of proficiency in English than is usual with us, for he dispenses with both notes and glossary. A new feature which will be welcomed is the appendix which offers translations in English verse of about a score of the poems. Many of the translations are done by the editor. The English versions are sure to stimulate the student and may serve to encourage efforts in the same line.—I can only regret that Bain has followed the all too prevalent custom of mutilating one line of Villon's famous ballade. Can we not respect the text and give, in a footnote, Rossetti's rendering which will offend no one?

Rudmose-Brown begins with Lamartine and ends with Larbaud. He offers 91 poems selected from 46 poets of whom 32

are not in Canfield; 26 are not in Bain. He has endeavored to quote examples from the various schools which have arisen in France during the past century: the Romantic, Parnassian, Transition to Symbolism, Symbolists, Ecole Romane, Neo-classicism, Independants, Unaminists, Catholic, transition from Symbolism to Modernism, Modernists. The notes give brief biographies of the authors, comment on the schools, and occasional elucidations. There is a brief introduction, which offers a valuable comparison between the structure of French and English verse, and a succinct glossary. This volume is addressed to students who, possessing a fair background of standard French poetry, are interested in pursuing byways, at times eccentric, of the Muse. Still the traditional masters are not neglected: Baudelaire is represented by six poems, V. Hugo by five, including *La Saison de Semailles*, Gautier and Verlaine by four each, Musset and SullyPrudhomme each by three, including *Tristesse* and *Le Vase Brisé*, etc. I have noticed but one misprint; *La Mort du Loup*, line 43, should read: "Il s'est jugé perdu. . . ."

Both the volumes noticed mark the swing toward the contemporary. In so far as this reveals a widening of interest in French poetry without neglect of rights won and confirmed, it is to be welcomed.

BENJAMIN M. WOODBRIDGE

Reed College

ZAHN, ERNST; *Drei Erzählungen* (Der Tag der Perpetua; Der Geiger; Der Besuch); edited by Albert W. Aron. Preface and Einleitung pp. vii-xiv; text pp. 1-92; notes and vocabulary 95-155. New York, Knopf, 1929.

Both teachers and students of courses in second-year German and in modern German short-stories will congratulate Professor Aron on his edition of three of Zahn's most representative short-stories, for a long-felt need of making the student acquainted with the shorter writings of one of the leaders of Swiss contemporary literature has thereby been satisfied.

The text of these three short-stories is based upon *Die schönsten Erzählungen von Ernst Zahn* (Deutsche Verlagsanstalt-Stuttgart, 1927), a collection of originally seven "most beautiful stories." Professor Aron's selection of the first, second, and last of these for his edition is a very happy one from a pedagogical and psychological point of view; written in the simple, lucid style characteristic of Zahn, they abound in deep human interest, yet are without sentimentality. It seems to the reviewer that these three stories are likely to appeal more strongly to our American students than many others found in our present school editions. Because of their definitely human appeal, they make a deep and lasting impression

on the student's mind and, at the same time, create in him a taste for good literature which in turn will inspire in him a desire to continue his study of the literary treasures of the German tongue.

The reading text itself is preceded by an *Einleitung* in German which, for the greatest part, contains a rather brief but interesting autobiography of the author.—*Notes*, not extensive, yet sufficient for intelligent students, enrich this volume. The *Vocabulary*, covering both *Einleitung* and Text, omits approximately five hundred every-day words (articles, pronouns, the common conjunctions, prepositions, and very familiar nouns) "which the student, having had at least one year of German, may be assumed to know."

A. J. FRIEDRICH ZIEGLSCHMID

Northwestern University

C. G. B. LAGUARDIA and PHILIP M. MOLT, *A Spanish Outline Grammar* (For Second-Year Students) Doubleday, Doran, 1929, XII+211 pages.

It has a reference list of verbs, introduction, thirty lessons, English-Spanish vocabulary, and index. The introduction devotes ten pages to the discussion of pronunciation and about five pages to rules for syllabication, accent, punctuation, and capitalization.

The lessons are built around the verb. In each of the first twenty-eight lessons the entire conjugation of two verbs is written out. (Lessons XXIX and XXX are general reviews). Each of these twenty-eight lessons further contains two grammatical points discussed at length, and exercises from English into Spanish covering these points. There are no Spanish texts, no fill-in exercises, and only one mutation exercise (substitution of pronouns for nouns in Lesson IX).

With the formation of all tenses given in detail in Lesson I, including a discussion of the stem on which each tense is built, one questions the economy of inflecting every verb-tense fifty-six times, twice in each lesson. With only three irregular imperfects in the language—and those the authors specify in Lesson I—they nevertheless write out fifty-six times the imperfect tense of as many verbs. One questions the economy of inflecting in every person all tenses of *acostar* on one page and of *acostarse* on the next, of *dormir* on one page and *dormirse* on the next, of *volver* on one page and *volverse* on the next. Likewise one questions the value (if not the necessity, for second-year students) of isolated verb-forms in the exercises. In the lesson *Ser* and *Estar*, for example, we find the following exercise: I am, thou art, I used to be, we used to be, I shall be, he would be, I was (pret.), he was (pret.), they were (pret.), (that) he might be, (that) he may be, be (*usted*), be (*ustedes*), be (*tu*), be (*vosotros*). Follows another group of similar phrases

with *estar*. And this method is used in every lesson with each of the two verbs given. One questions the use of faulty English even though it be nearer the Spanish idiom: thus, stay home (p. 147), lift the table (p. 81), avoid their entering (p. 165), intellectually (p. 105), I am contained in (p. 170).

Occasionally idioms upon which the exercises are based are omitted in the exercise above which they stand. The following omissions were noted: *Pensar en algo*, *pensar en alguien*, Exercise VII; *no dejaré de hacerlo*, Exercise XXVII.

A few typographical errors were noted: P. 105 Sabe lo que debe hace, for Sabe lo que debe hacer. P. 126 Periods omitted after 1 and 2. P. 127 Period after C is at top of line.

Some of the many good points of the grammar are:

1. Its general attractiveness of page and of typography.
2. The five interesting notes on pronunciation added to the general discussion of the subject in the introduction.
3. The use of idioms. About two hundred common ones are made the basis of the exercises.
4. The use of *hacer*.
5. Discussion of the use of tenses. Such idiomatic use of the present for example as "I have been studying two hours" is brought into Lesson I.
6. General reviews. From Lesson XXII on, there is a general review exercise in each lesson of from six to twelve sentences. (One could wish this had begun even earlier.)

As a review grammar it is to be highly recommended.

LULA GIRALDA ADAMS

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ACHIEVEMENT TESTS IN THE MODERN LANGUAGES. Publications of the American and Canadian Commission on Modern Languages. Vol. 5, by V. A. C. Henmon.

In this admirable volume Professor Henmon performs the difficult task of bringing together a rich harvest of materials contributed by a large number of research workers acting under his direction as Educational Adviser to the Modern Foreign Language Study, and presenting their important and various findings with lucid and convincing economy. Specialists in all fields of education, no less than Modern Language teachers, will find this book filled with arresting facts regarding the measured products of one of the most important blocks of the liberal curriculum, and illuminated with interpretations which compel attention to fundamental educational issues as well as to the special problems of foreign language teaching and the technical problems involved in the measurement of its complex products.

No brief review can indicate more than a small fraction of the high points in this compact volume.

Chapter I discusses the necessity for standardized tests in the Modern Languages and lists nine different types of tests that are necessary to secure a fairly complete profile of a pupil's achievement in a foreign language. The chapter closes with a list of the tests constructed by the Modern Foreign Language Study which are now available for use.

Chapter II describes the derivation of the Alpha Tests and presents in a highly informing way the procedures and the criteria involved in the selection of test items, test techniques, and Modern Language materials for the testing of vocabulary, reading, and grammar.

Chapter III describes the construction of the composition scales in French, German, and Spanish sponsored by the Study. This chapter is a model of scientific treatment of a very difficult measurement problem. The laborious task of building the scales was carried out in French by Professor Trabue, in German by Professor Rossberg, and in Spanish by Professor Henmon.

Chapter IV deals with the difficulties of individual test items, and with some of the more significant educational and pedagogical implications of the all-important word counts by the American and Canadian Associates in the Study. Professor Henmon's own word-count, based on 400,000 words of French discourse, was a pioneer contribution which has greatly influenced the thought and research of foreign language scholars.

Chapter V presents a wealth of material on the reliability and validity of various tests in French, German, and Spanish.

Chapters VI and VII include nearly 150 pages of tables, figures, and charts presenting in considerable detail the results of the administration of the Alpha tests in the United States, Canada, and England. Three of the most interesting facts displayed by these data are: (1) The wide range of variation in achievement at every semester level, indicating great heterogeneity in the classification of students; (2) the extraordinary variation in achievement in different schools and classes; and (3) the great differences in results secured in the same length of time in secondary schools and colleges.

One of the indications of Chapter VII which suggests further research rather than international comparisons is that all semester groups in the United States secure higher average scores on the Alpha French vocabulary, grammar, and silent reading tests than the corresponding groups in England and Canada, while in French composition all semester groups in England secure higher average scores than corresponding groups in the United States and Canada.

Chapter VIII presents a situation of unusual interest, one in which English appears in the role of a foreign language. Several thousand students in the *écoles primaires*, *écoles normales*, and *collèges classiques* of Quebec were given English tests of vocabulary, grammar, and silent reading. These tests were similar in form to

the Alpha tests. The results in general show the same overlapping of classes and variations in school and class standards as were found in the foreign language test results presented in earlier chapters.

A variety of other achievement tests sponsored or developed by the Committees are described in Chapter IX. These include a French grammar test by Cheydleur; the German reading scales by Van Wagenen and Patterson; the Canadian Committee French grammar test; an Italian test by Buchanan and Goggio; a Spanish audition test by Buchanan; and a French aural comprehension test by Dr. Agnes L. Rogers, the discussion of which includes an admirable treatise on the problems of testing aural comprehension.

Applications of the various tests in the study of factors conditioning achievement are discussed in Chapter X. The investigation regarding the best age for beginning foreign language study is perhaps the most important contribution of this chapter. Li's investigation of the variation of achievement with grade at which study is begun, which was carried out under the direction of Dr. Henmon at Yale, is notable both for its scientific method and for its presentation.

The volume closes with four appendices giving, in order, a bibliography of modern language tests other than those listed in Chapter I, a comparative study of the American Council French test and the Twigg French Vocabulary test, a list of cooperating high schools and colleges in the United States, and a list of cooperating schools in Canada.

BEN D. WOOD

Columbia University

MOUSSIEGT, HENRIETTE AND DICKMAN, A. J. *Introduction to French Free Composition*. Henry Holt & Co., 1928. \$1.36.

This is, according to the authors' preface, "a book for beginners in composition, to be used after first or second year of study in college or high school." In spite of the authors' suggestion it would not, in my opinion, be at all suitable for high school use.

The text is divided into three distinct parts, Grammar Review and Exercises, Original Composition, and Verbs and Vocabulary, although the free composition is to be begun after the first few lessons in grammar review, as soon as the students appear to be ready to express themselves in simple French.

The reason for the division of each grammar lesson into four distinct parts is not clear. Part I consists of grammatical explanations dealing with the formation of different types of sentences, beginning with the simplest statement, Subject and Verb, then

Subject, Verb and Direct Object, through Interrogative and Negative Sentences, then Personal Pronoun Objects, Compound Subjects, Comparison, Relative Clauses, Uses of Conditional, Subjunctive, Infinitives and Participles.

These explanations are followed by blank-filling, substitution or completion exercises, or short, often isolated, unrelated sentences to translate into French. It is hard to see how translating "Do you like this girl's evening dress?" "I wear a black felt hat in winter." (p. 21) will lead to a fluent and correct original composition on "*Une Maison*" or "*La Famille*."

After this there is a section called Grammar Review dealing with individual parts of speech. The grammar statements, given in English, are clear and concise and the illustrative examples are good. It is hard to understand why the authors have not considered it desirable to follow this up with exercises drilling on the material explained in the review.

Each lesson then ends with a list of verbs to be studied and from ten to twenty sentences in French and English illustrating various idiomatic uses of these same verbs. It is not clear just what use is to be made of those idioms since there are no exercises based on them and they seem to have no immediate connection with the subjects for original composition which form the second part of the book.

In this section of the text an example of a free composition is given, followed by twenty suggested topics, *Une Maison*, *La Famille*, *Le Temps*, *Mon Portrait*, *Le Couvert*, *Ma Ville*, *Les Moyens de Locomotion*, *Un Jour de Sortie*, *Les Sports*, etc. A series of suggestive questions is added to guide the student's thinking, with a very complete classified vocabulary of nouns, verbs, and idioms for his reference.

The great weakness in such a text, as I see it, is that the very title is a misnomer. There *can* be no free or original composition in a foreign language. No American can express himself in French "in his own words," for his own words are English, and the result will be Anglicized French, or transliterated English, but not French as it is spoken or written by a native.

The secret of successful self-expression in a foreign language is slavish imitation of a correct model, picked out of a given context, then memorized and mastered. Thus, and thus only, do correct French idioms and locutions become "our own words" and not until then do we actually begin to think in French or can we express ourselves adequately in so called "Free composition."

And it is this connected text, on which all grammatical and idiomatic drill should be based and which should form the very core of original composition as well as of all language study, that is entirely lacking. The book is cut up by its very arrangement into a lot of unrelated facts about French which the learner is given no

adequate means to assimilate. Then with no real preparation he is faced with the difficult problem of weaving a long and often complicated list of nouns, verbs, and idioms, many of which he must have to look up, into an interesting composition of idiomatic French. The difficulties appear to the writer insurmountable and she can only fear that the results will be deplorable, because the authors, in their effort to create something new, have ignored the most fundamental laws of language learning.

LAURA B. JOHNSON

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JOSEPH DUNN. *A Grammar of the Portuguese Language*. The Hispanic Society of America, 1928. 670 pp.

As a result of more than a decade of careful study, travel, and laborious compilation Professor Joseph Dunn, of the Catholic University of America, has provided English-speaking scholars with a very comprehensive Grammar of the Portuguese Language based on the works of a number of the ranking grammarians of Portugal and Brazil. This excellent volume is published as a unit of the Portuguese Series of the *Hispanic Notes and Monographs* of the Hispanic Society of America and is dedicated to Professor Henry Roseman Lang of Yale University, under whom Professor Dunn carried on his studies in Romance Languages. Professor Dunn's Portuguese Grammar is not a work for beginners. It is a book for advanced students and teachers. It is a book that will find a place of distinction in the library of any teacher interested in Romance languages.

The first part of the book is devoted to Phonology, and Professor Dunn discusses the sounds of the Portuguese language in a "Phonetic introduction." It is an exhaustive chapter and very useful for those who already know something of the language, but too minute for those who are not acquainted with it. For Professor Dunn the symbols of the International Phonetic Association are deficient and do not sufficiently reproduce the sounds of the Portuguese language, and he has had to adopt another set of symbols. The dialectal differences are also covered. From page 92 to 100 the reader will find transcriptions of the Portuguese texts in Professor Dunn's phonetic system.

The next 500 pages of the book are devoted to a most careful and complete study of the parts of speech and their use in the sentence. Professor Dunn combines the treatment of morphology and syntax. The Grammar ends with a list of 300 Portuguese proverbs, a couple of pages of abbreviations and an excellent index which covers 33 pages. A bibliography would be a desirable addition to the book.

As a whole the book is very well done; and can be very favorably compared to similar works published by the Portuguese presses. It has practically no misprints. There are however some small points on which one may differ. For instance, on page 80, some scholars would perhaps insert on the map of Portugal the cities of Braga and Evora, and some would even add Guimarães, Aveiro, Chaves, and Guarda. In paragraph 46, page 81, some philologists would not speak of the two branches of the *lingua rustica romana* but of the three most important, v. g. Portuguese, Castilian, and Catalán. These and some other points, which one may find in a critical reading of the Grammar, do not involve more than matters of personal opinion.

All students of Romance languages are in great debt to Professor Dunn for the service he has rendered with his new Grammar, which is written in a concise and clear style and condenses in short compass a tremendous amount of linguistic information. The Portuguese language is bound to be in great demand as soon as we realize that more than 50,000,000 people use it as their medium of expression and that more than 35,000,000 of them live in this hemisphere. When that time comes, Professor Dunn's Grammar will be very useful to explain the intricacies and the beauties of the valuable works written in Portuguese by famous writers, some of them leaders in the literature of the world.

J. DE S. COUTINHO

The Catholic University of America

JOSÉ ENRIQUE RODÓ, *Ariel*. Edited with introduction, notes and vocabulary by Alberto Nin Frias and John D. Fitz-Gerald. XII+180 pp. (124 pp. of text). Sanborn, 1928.

In Rodó's *Ariel* a very excellent text has been thoughtfully provided by Professor Fitz-Gerald, appropriate for introduction into early Spanish courses in college and later courses in preparatory school. It is full of true idealism, purity of language and inspiration toward the cultural life. As an example of modern Spanish-American literature, it is unquestionably pre-eminent. If students are affected by anything they read, and I presume we may still assume they are, a distinctly new vista of mental and moral values should be opened up for many of them.

Of course, neither student nor teacher will agree with all the findings of Rodó, but the hope is that they will at least think about the problems suggested enough to want to contradict the writer. For instance, Rodó's indictment of Yankee civilization strikes one as being unnecessarily enthusiastic, if not actually unfair. His criticism had more timeliness when it was written than it has now. At least it had not then been repeated so often. Most of us are now quite familiar with this general line of argument, but in spite of these possible objections it can do the thoughtful student

no damage to hear a few honest criticisms of the United States by a man so obviously high-minded as Rodó.

On the biographical side, this edition of *Ariel* is exceedingly competent. The biographical introduction is briefly but appreciatively written by Alberto Nin Frias. Notes are frequent, presented at the bottom of each page, and concern everything except language. For translation purposes there is a good vocabulary at the back of the book. Yet the text is apparently not aimed at the elementary years of language study, since there is none of the usual apparatus of first and second year readers: exercises for translation, *cuestionarios*, essay subjects, and parallel readings. Perhaps in this the editors have been more wise than orthodox. Many observers have suspected for some time that the elaborate exercises in ordinary reading texts serve to entertain the teacher far more than to instruct the student. In such a text as *Ariel*, where the chief value of reading is surely intellectual and psychological, it is entirely possible that such pedagogical apparatus would have obscured the real message of the writer. In any case, no teacher who is really fond of exercises and *cuestionarios* should have any difficulty in providing additional material for class use.

Syntactical comment is carefully avoided, and here again there is a possible criticism of this edition. There are plenty of interesting constructions which need explanation, but as in the case of the pedagogical apparatus mentioned above, too much attention to syntax would certainly impair the psychological value of the book. Syntax has indeed fallen upon evil days, since it is favored neither in text-books nor in the more profound studies of later years. Yet no true devotee of syntax could seriously regret its absence in an edition of *Ariel*. There are plenty of less inspiring texts which can be used for scientific study.

Another reason for my approval of this edition of *Ariel* is that for some time I have protested against the flood of little plays, little stories, and little novels which modern language editors have offered us, and I have ventured to hope that even at the risk of not thrilling all the students all the time we might offer them serious essay material as a minor part of every course (see the *Modern Language Journal*, February, 1924).

Ariel would be an excellent text to try in this experiment. I should like to see it used regularly in second-year Spanish as the great thought-provoking material it is, and I believe that both teacher and student would find tremendous benefit in its study. If something better in the line of serious writing is presented at some later date, it will then find the ground well prepared for its reception.

WILFRED A. BEARDSLEY

Goucher College

ALLEN W. PORTERFIELD, *Modern German Stories*. Edited with introduction, notes and vocabulary. XXXVII, 409 pp. D. C. Heath and Company, 1928.

The editor has intended this book as a "modest attempt to emphasize the fact that the German Short Story, by whatever name it may be known, is a distinct and highly developed type of literature that has had a long, unbroken, and enviable history." He points out that the "history of the German Short Story has never been written," and he undertakes to write a first draft of one (introduction, pp. I-XXXI).

This sketch is a genuinely valuable contribution and contains much information that should prove interesting and stimulating to the teacher. It presupposes, however, a very thorough acquaintance with the history of German literature, and it is very doubtful, therefore, whether it will prove of value to students in the earlier stages of language learning, for which the book is evidently intended.

In a first attempt of this sort there will naturally be very many points on which opinions may differ widely. I am mentioning a few of the more significant cases. The editor assumes that agreement on a German name for the "Short Story" is essential, "for it is unlikely that we shall have an adequate history of the Short Story until some agreement has been reached with regard to a name." The real difficulty in the history of the German "Short Story," or rather more particularly of the *Novelle*, is well stated by v. Grolmann (*Reallexikon der deutschen Literaturgeschichte*, edited by Merker-Stammler, Berlin, 1927) when he says that the attempted naturalization of a foreign, i. e. Romance, form had the result "dass die Probleme von Form und Inhalt in der hoffnungslosesten Weise durcheinandergeknäuelte wurden" and "dass wir jetzt in der deutschen Literatur eine unübersehbare Fülle von 'Novellen' besitzen, ohne dass es möglich wäre, diese vielen Einzelgestalten übergeordneten ästhetischen Gesichtspunkten verbindlich einzureihen." The difficulty in the history of the German "Short Story" goes deeper than a mere question of terminology. The editor chides scholars for their lack of consistency in their terminology and states as an argument by analogy, "No scholar would refer to Goethe's *Faust* as *ein Trauerspiel*, Goethe himself having called it *eine Tragödie*." Of course, Goethe himself is guilty of this: "Am Ende bin ich nun des Trauerspieles." Is the word *verbacious* (p. XI) a misprint? Surely the editor does not believe in "the growth of the German *Novelle* from the German *Roman*" (p. XII). It is hard to believe that Wieland's translation of Shakespeare and the recognition that some of the Shakespearean dramas were based on short stories "created a demand for more of the same type." The editor's judgment seems most seriously awry in his treatment of Kleist. The statements that "Kleist was and is unpopular" and "His tales make

disagreeable reading" are simply not in accordance with the facts. One assumes, of course, an intelligent reading public. The evidence that "Paul Heyse, whose judgment . . . was excellent, could not see his way clear to including more than one of Kleist's tales, *Die Verlobung auf St. Domingo*, in his great *Novellenschatz*" is invalid, since Heyse includes only one each of Keller and Storm and none of C. F. Meyer. This is no reflection on Kleist, Keller, and the others, but rather on Heyse's judgment. Occasionally the editor indulges in aphorisms which are more striking than intelligible, e. g.: "Kleist is at once the Immanuel Kant and the Gogol of the German *Novelle*." The editor's belief that Heyse is more important for the "Short Stories" than Keller, Meyer, Storm will be shared by very few. The criticism of Fontane's shorter stories is, in my estimation, quite unwarranted. Surely *Grete Minde* and others are not "mere chips from the workshop, which should have been left as such."

In spite of these strictures this introduction to the history of the "Short Story" is very much worth-while. A brief but valuable bibliography follows the introduction (XXXII-XXXVII).

The texts themselves present refreshingly unhackneyed material. None of the twenty-two stories (262 pp.) have ever been edited before. Fifteen of the twenty-two authors are not at present represented by edited editions in English-speaking classrooms. There are stories by Goethe, Hebel, Hauff, Auerbach, Rosegger, Keller, Carl Hauptmann, Viebig, Sudermann, Schnitzler, Supper, Heinrich Mann, Werfel, Ginzkey, Wassermann, Thomas Mann, Thoma, Bahr, Tovote, Berendt, Beyerlein, Hohlbaum. Some of them are of little consequence, as, for example, the one by Thomas Mann. It is to be regretted that Goethe is represented by a very inferior selection and that Hohlbaum's story of the failure of Kleist *Der zerbrochene Krug* in Weimar gives a very unfair picture of Goethe. But on the whole the collection is fresh, unhackneyed, and interesting. The language of the stories is simple and clear. They may well be read in second year college and some of them even earlier.

The notes (pp. 265-319) contain very good sketches of the lives of the authors and a brief but excellent commentary on textual difficulties. A note might have been added near the end of the Hohlbaum story to suggest that Kleist is thinking of *Käthchen von Heilbronn*. A vocabulary (pp. 321-392) enhances the value of the book.

ALBERT W. ARON

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SILVIO PELLEGRINI: *Auswahl altportugiesischer Lieder* (Volume 14 of *Sammlung romanischer Übungstexte* herausgegeben von Alfons Hilka und Gerhard Rohlf). Max Niemeyer Verlag. Halle, 1928. pp. x+46.

This volume of fifty poems is offered as an introduction to the study of the early Galician-Portuguese lyric. It contains a group of various types of *cantigas d'amigo* and a number of *cantigas d'amor*, but in view of the wealth of material from which the editor had to choose, it is to be regretted that other *genres* are not represented and that the collection is not larger.

The text is preceded by a study containing definitions of the *genres* and a short description of the various manuscripts. In establishing his text the editor made use of Jole Ruggieri's recent edition of the variants of the Codex Colocci Brancuti in the parts common to the Vatican Codex (in *Archivum Romanicum*, XI, 1927, pp. 459 to 510).

EDWIN B. WILLIAMS

University of Pennsylvania

EÇA DE QUEIROZ, *Auswahl aus seinen Werken* (Neuere portugiesische Schriftsteller VII), edited by Louise Ey. Julius Groos Verlag. Heidelberg, 1926. pp. xxiv+144.

The object of this text is to give the student some preliminary notions of the work of a great novelist by presenting excerpts from a half dozen of his most representative books. In the introduction the editor gives an interesting account of the life and works of Eça, and an appendix contains judgments of his work by several of his fellow-countrymen. Over half of the text is supplied with explanatory foot-notes while the remainder is accompanied with the German translation on the opposite page in lieu of notes and vocabulary. The *nova ortografia* is used throughout. This is an excellent text for second-year courses in modern Portuguese.

EDWIN B. WILLIAMS

University of Pennsylvania

HERMAN J. LENSNER, *Neuer praktischer Lehrgang der deutschen Sprache für Anfänger*. New York, Holt 1929. LIII+355pp.

This publication owes its existence to the Cleveland Plan of modern language instruction. The principles of this plan are briefly set forth in the Preface and Introduction, which the teacher who would use this book must study carefully. To a certain extent, it is both reader and grammar, covering about three semesters' work in a regular high school. The Cleveland Plan is designed to eliminate the vernacular from the very beginning of the course. The problem is how best to approach the study of German in order to meet this demand, and thus to attain the end sought, a "practical" command of German.

The author claims that his treatment of the adjective and noun is one of the most important deviations from the traditional first-year method. As the teacher of French begins with *un petit livre, le petit livre*, etc., so Mr. Lensner introduces the student

"from the very outset" to *ein kleines Buch* as well as *das kleine Buch*. Thus adjective and noun are to be learned at the same time. Whether it is possible to transfer successfully this principle of studying inflection from French to German, the latter being so rich in inflectional variation, remains an open question. To the reviewer it seems psychologically unsound to combine two grammatical problems, the problem of the noun and that of the adjective. Even the clearest exposition of each alone leaves difficulties in abundance.

The lesson plan for each of the 38 *Aufgaben* is as follows:

- (1) Reading material, (2) Questions for oral and written practice, (3) Grammar, (4) Exercises, (5) Vocabulary.

Even a cursory perusal of the book discloses one great weakness, the style of the reading selections. The author attempts to write "simple," "idiomatic" German (cf. p. xxv), deriving his vocabulary from the everyday life of the American student, and, later, to introduce him to foreign life and manners by means of *Reisebilder*. But unfortunately the author has not a sufficient command of the language. The reviewer has compiled a lengthy list of Anglicisms and linguistic *curiosa* of which a few specimens are herewith given:

P. 91, Die älteren Glieder der beiden Familien, *read* Mitglieder (so also p. 205); p. 143, Die Reisenden schritten ein paar Stunden hin und her, um die prachtvollen Naturbilder zu genießen, *read perhaps* hielten sich . . . auf; p. 198, Diese Alpenblume wächst hoch auf den Alpen, wo die Erde mit Schnee bedeckt ist. Aber, wenn es dem Touristen nicht gelingen sollte, es [!] zu finden, so kauft man [!] sich einen grossen Strauss. (Ich sah einmal ein Alpenblumengeschäft, wo es nur Edelweiss gab—tausende!) Das ist viel leichter, als sie [!] auf den Alpen zu finden; p. 205, Hie und da sieht man einen Dampfer oder auch ein Segelschiff lautlos vorüberschweben [!]; p. 237, Hier gibt es keine kleinen Abteile, wo man, wenn sie besetzt sind, sich kaum bewegen kann—und wenn man sich doch ein wenig bewegen muss, die übrigen [!] alle darunter leiden müssen [!]; p. 263, Man sah viele Getreidefelder, neu angelegte Tannenwälder und Gemüse, *read* Gemüsegärten. Etc., etc.

The constant use of *es gibt* is not justifiable: p. 121, Mitunter gibt es an der Eisbahn ein geheiztes Haus, wo es allerlei Esswaren, heissen Kaffee usw. gibt. . . . Manchmal gibt es auch einen Wettlauf; p. 238, Morgen gibt es keine Zeit, etc. *Furchibar, fürchterlich* are the author's favorites instead of *sehr*. He does not know the difference between *Flugzeug* and *Luftschrift*. The author's language is sometimes intentionally humorous, but often it becomes unwittingly comical. In the latter part of the book he employs the style of a guide on a sightseeing trip.

An examination of the grammatical part shows a great many inaccuracies in the formulation of grammatical rules, as well as linguistic inexactness and inadequate treatment of some important grammatical points. Thus, the adverb is treated too briefly.

Derselbe and *derjenige* are not mentioned at all. In the classification of nouns a certain contradiction and incompleteness are apparent (cf. classes 2c and 3a, also weak declension *a* and *f, d*). The distinction between the pronominal and adjectival use of possessive pronouns is not made sufficiently clear. Will the student learn the irregularities of the present tense of strong verbs like *geben* and *nehmen* without any explanation whatsoever? The seven groups of strong verbs are given in an order different from that established by philology and followed in our best grammars. (On p. x the author even speaks of "the eight classes of strong verbs," evidently including in this number the irregular weak). *Bevor* and *bis* ought to be listed among conjunctions of time, while *dadurch . . . dass, darin . . . dass, um so mehr da* hardly require treatment as special conjunctions in a beginning book. A distinction between pure and adverbial co-ordinating conjunctions (32 are given) would have been indispensable if only in view of the rules of word-order. To be sure, the treatment of the latter is most inadequate. The place of separable prefixes in the sentence is neither sufficiently illustrated nor adequately explained. The prefixes *ge* and *emp* are omitted (in lesson 14), while *ant* is given with one illustration, thus: *ant: Worten!* The so-called double infinitive needs more appropriate exercises. In the last seven lessons six types of the subjunctive appear besides the passive voice, for which, again, no effective exercises are given. The author's belief that such exercises can be replaced by *Nacherzählen* is, to say the least, very optimistic.

Grammatical rules and directions are stated in German, an extremely confusing feature, and they are not always stated as the author claims, in "as simple a manner as possible, consistent with accuracy." In fact, misunderstandings on the part of the student and the teacher are unavoidable. Thus a student may study carefully what is said about inversion, dependent word order, the formation of the passive voice, participles, the future perfect, or the subjunctive without arriving at any real comprehension of the matter discussed. The directions and lists dealing with *Wortbildung* (*Anhang*, pp. 291-297) should be corrected and clarified, for the exercises as they now stand are bound to create endless confusion.

While English-German translation exercises are based on the reading material, they often fail to call for an application of the principles of the lesson, and not infrequently entail the application of rules which have not yet been sufficiently dealt with, such as those of word order and the subjunctive. The English progressive and emphatic forms of the verb, for which German has no equivalent, are not explained at all, but appear in the English text given for translation into German.

A German grammar for school use should be consistent in

punctuation. The author's practice is partly German, partly English. Examples are to be found on every page. No space will be devoted here to misprints.

The book has some features designed to enliven classroom work: twenty excellent photographs of German landscapes, etc., folksongs with the music, poems, proverbs, also a list of classroom expressions. But these advantages cannot obscure the fact that the entire book needs a very careful and thorough rewriting before it may safely be placed in the hands of students.

WALTER SCHWENN

Washington University

G. P. FOUGERAY: *French—Its Essentials*, xxxi+303 pp.+vocabularies, Iroquois Publishing Co., Syracuse, N. Y., 1928.

This text aims to teach pronunciation, vocabulary, grammar, reading, understanding, and speaking. It is partly "direct method" but not consistently so. After a section devoted to pronunciation the text proper follows, divided into three parts. Part I (21 lessons) teaching a basic classroom vocabulary, simple essentials of grammar, and confined to the present tense of a few verbs, appears to conform to what is usually understood by "the direct method." The presentation of grammatical topics alternates, however, between the inductive method (e.g. Lessons 14, 18), and the deductive (e.g. Lessons 8, 12, 13, 17). Moreover, the spirit of the direct method is violated by the direction (p. 304) to test the class on the vocabulary of the lesson before taking up the text of the lesson, and by the suggestion (p. 63) to learn the present tense of twenty-six verbs which have been used for the most part only in the imperative form in the text. For teachers not using the direct method, the French grammar rules are repeated in English throughout the book and English-French translation exercises are provided in the appendix.

Part II (19 lessons) is much less direct method in principle, with its categorical and rapid introduction of grammatical forms and the frequent resort to rote memory. One finds, however, in this section an excellent inductive treatment of *en* and *y* and some good direct method exercises.

Part III (30 lessons) continues the plan of Part II for five lessons. From this point on a reading text occupies the chief place in the lesson, introducing a very extensive new vocabulary and new grammatical forms. The main purpose of the reading text is well expressed by "Paul" in Lesson 47: "*J'ai appris un grand nombre de nouveaux mots,*" but one is inclined to insert a question mark after the word "*appris.*" The style of most of the reading selections is lively and all are written in excellent French. Exercises of various sorts follow the text, covering the new vocabulary,

idioms, and grammatical points. No lesson vocabularies are provided for Part III, and since many of the exercises require the knowledge of the gender of nouns, the pupil is forced to make frequent use of the general vocabulary. Much reliance is placed upon the memory of the pupils for the acquisition of the new words and idioms and upon the writing of paradigms for learning new verb forms.

Turning to the treatment of pronunciation, we note that as a rule approximate English equivalents replace the description of the formation of the French sound. The section on the letter *y* (p. XIV) is not clear, as no mention is made of the sound of *i*=[j]. The direction for pronouncing the group *aille*, etc., is neither clear nor accurate. Many of the examples given are unusual words, and many exceptions are included which seem out of place in an elementary text (e.g. *ch*=[k] p. XVIII). No pronunciation helps or drills are provided throughout the text, aside from the phonetic notation of the lesson vocabularies and the indication of a few linkings. The designation of the pronunciation of *faisons* as "*fesons*" (p. 77) is not clear. No explanation is made of the phonetic law involved in the use of the grave accent in forms of *répéter* (p. 79) and *lever* (p. 88) or of the doubling of the *l* in *épeler* (p. 89) and *rappeler* (p. 126). The use of *toi* for *te* is said to be due to euphony (p. 98) and there is mention of the "euphonic *t*" in *y a-t-il?* (p. 49).

The outstanding weakness of the book as a first year text is its large vocabulary. It consists of nearly 2000 words (exclusive of proper names). Moreover, many of the words are of low frequency. Of the total vocabulary, about one-fourth is not in the Henmon French Word Book and of the remainder about one-fifth is below the first 2000 in this list. About half of the total vocabulary is outside the first 1000 words in the Henmon list. A vocabulary of 2000 words is doubtless too large to be mastered in one year, even for the purpose of reading French; and by what method or combination of methods is it possible for pupils to assimilate such an extensive vocabulary for the purpose of speaking? The Modern Foreign Language Study has spent a great deal of energy, time, and money upon the compilation of lists of the most important words, idioms, and syntax. Textbook makers and teachers must fall into line with this movement toward reducing teaching materials to the essentials, if the teaching of modern foreign languages is to be placed upon a scientific basis.

HELEN M. EDDY

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G. A. DE CAILLAVET AND ROBERT DE FLERS: *Primerose*. Edited by Alexander Green and S. A. Rhodes. Heath, 1929. xiv+192 pages. Price \$1.00.

There are relatively few contemporary French plays which from the point of view of their literary value and the suitability of their subject matter are adapted to American classroom use. *Primerose* of de Flers and de Caillavet happily combines these desired qualities, and the edition of this play which Messrs Green and Rhodes have prepared is a welcome addition to the modern texts now available. It is intended for reading in intermediate classes in school and college. Many teachers find that comedies provide particularly successful material for use in such classes. Through their rapidly developing action and clever use of suspense they keep the students interested to the end. They also offer the opportunity, which the usual "classical" texts do not often afford, to acquaint the students with modern colloquial French.

No dramatic form is more typically French than the *comédie légère*. The authors of *Primerose* were the most accomplished exponents of this traditional form of the last generation and well deserved to be called "les princes de la comédie gaie." In this play they show themselves, as they always did, to be refined Parisian gentlemen, witty and good-humored, charitable towards their fellow-men, whose weaknesses they portray with the gentlest of satire. *Primerose* is not the equal of some of their other plays, it is not an outstanding example of its type, but it is entertaining and interesting and well adapted to the purpose for which the present edition is intended.

The editors have equipped this text with an excellent introduction and with a set of carefully prepared notes. To their credit be it said that they have presupposed some intelligence on the part of their prospective readers. They have provided questions and exercises for translation for those who may find it advantageous to use them, but they very wisely state in their preface that the comedy should be read for its own sake and that undue importance should not be given to the exercise material. So far as can be judged without having "taught" the book, it represents a very competent piece of editing.

CLARENCE D. BRENNER

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BROWN AND CHAPMAN: *French Composition and Conversation* with review grammar. The Century Co.

L'ouvrage de MM Brown and Chapman est un travail consciencieux; il représente de la part des auteurs une sérieuse connaissance de la langue française; des remarques nombreuses et judicieuses expliquent les particularités de la grammaire, les idiotismes et leur emploi; chaque leçon se termine par un thème d'imitation toujours ample et riche et qui constitue, sans doute, la partie la plus profitable du livre; il exige enfin de l'élève un

effort personnel, encore bien maigre, certes, puisqu'il ne s'agit que de l'emploi immédiat d'expressions longuement expliquées auparavant.

Malheureusement la méthode manque de nouveauté. Le sujet est l'habituel voyage en France d'étudiants américains. Chacun en connaît déjà les divers détails: Statue de la Liberté, mal de mer, quiproquos au restaurant dans ce pays si fertile en mésaventures qu'est la France. C'est le sujet classique, un de ces thèmes impossibles à rajeunir et qu'il faudra bien un jour abandonner. Je me demande, en outre, si les résultats répondent bien à l'effort qu'exige la composition d'un petit roman par les auteurs. Je ne ferai injure à personne en disant ma préférence pour la prose d'écrivains français d'un talent reconnu. Si donc l'on veut qu'un manuel de composition fasse connaître les moeurs et coutumes de la France, qu'on puise donc dans notre littérature régionale; elle est assez riche pour offrir bien des extraits d'une valeur littéraire et d'un intérêt certains.

J'ai dit que la langue française ne semble pas avoir de secrets pour MM Brown et Chapman. Puis-je exprimer le regret que leur ardeur à faire connaître à d'autres cette noble dame, aille jusque'à la montrer trop souvent "en pantoufles." Voici, en effet, comment elle s'exprime à l'occasion: *Sans blague! Ça tombe à seaux. Ça m'a embêté—c'était quelque chose!—Oh zut alors! S'il faut attendre à la douane comme là-haut je vais périr! on n'a pas idée de faire poireauter les gens serrés comme des sardines. . . . J'ai l'eau qui me coule dans le dos.*—Point n'est besoin d'être puriste pour souhaiter que les élèves de 3ème année apprennent autre chose et mieux qu'un vocabulaire de chauffeur de taxi.

C'est encore au nom de la dignité de ma langue maternelle et de sa valeur éducative que je proteste en particulier contre le mot "*machin*" présenté comme *très utile* par les auteurs. Si nous passons le plus clair de notre temps à enseigner à nos élèves la valeur exacte des mots, ce n'est certes pas pour leur permettre l'emploi de *machin*. L'accepter ce serait encourager la paresse intellectuelle et l'inexactitude et par là annuler les bienfaits inhérents à l'étude de la langue française, universellement admirée pour ses qualités de clarté et de précision.

Mais tout cela vient, je le répète, de ce que les auteurs sont trop familiarisés avec notre langue. Nos élèves n'en sont pas là. Mettons donc sous leurs yeux un français orthodoxe et cherchons à captiver leur intérêt non par un pittoresque débraillé, mais par celui de tant de nos gallicismes si riches en images. Peut-être aussi pourrions-nous employer notre imagination à varier les exercices, laissant aux écrivains de métier le soin de nous fournir les textes.

R. GUIET

Smith College

RICHARD T. HOLBROOK, *Guillaume Alecis et Pathelin*. University of California Press, 1926. XI. 128 pp., 1 photo de deux signatures autographes de Guillaume Alecis.

"La célèbre farce de *Maistre Pierre Pathelin* (1464), comme toutes les autres farces françaises du moyen âge est anonyme. La date de cette pièce a été découverte en 1917¹ et, en Septembre 1926, M. Louis Cons a publié, sous le titre de *L'Auteur de Pathelin*, un livre où il soutient que cet auteur doit être identifié à Guillaume Alecis (pseudonyme de Guillaume de Hareng), le "bon moine" qui a composé *L'A.B.C. des doubles* (1451), le *Blason de faulses amours*, les *Faintes du Monde*, et d'autres écrits encore.

"Dans un compte rendu,² j'ai signalé que certaines trouvailles de Cons donnent à ses recherches la valeur d'une démonstration, suffisante pour la plupart de ceux qui "savent leur patelin" et leur Alecis, insuffisante pour ceux-là seuls qui ne savent ni l'un ni l'autre. Mais il reste à produire d'autres pièces encore à l'appui.

"A quoi bon les produire, dira-t-on, s'il est vrai que déjà la thèse de Louis Cons est établie? La raison en est que, malgré l'accueil très favorable de la plupart des juges compétents, certains esprits dignes de respect n'ont pas accepté le livre de Cons comme preuve concluante, et voilà pourquoi j'ai jugé nécessaire de composer celui-ci, car je tiens à présenter, à l'appui de la même conclusion, un autre genre de démonstration qui me semble établir définitivement que Guillaume Alecis est l'auteur de *Pathelin* et corroborer ainsi la thèse soutenue par Cons."

Ainsi s'exprime Holbrook le plus autorisé des Pathelinistes dans l'Avant-Propos de son livre sur *Guillaume Alecis et Pathelin*.

Un des arguments que Louis Cons présentait dans son livre en faveur de sa thèse était un fait très curieux: Il y a un parallélisme étrange entre maints passages de l'anonyme *Pathelin* et maints passages des oeuvres authentiquement reconnues de Guillaume Alecis. Ce parallélisme qui porte sur les termes, les plaisanteries, les allusions est surtout sensible entre *Pathelin* et les *Faintes du Monde*. Mais le plus singulier c'est que dans une douzaine de cas on observe une correspondance numérique rigoureuse entre les vers où ce parallélisme se manifeste. Pour prendre un exemple entre douze il y a parallélisme (dans le sens et dans la lettre) entre le vers 123 des *Faintes* et le vers 123 de *Pathelin*. Ce jeu singulier paraissait déjà à L. C. comme ne pouvant être que voulu. S'il était voulu il ne pouvait avoir qu'un sens et une intention: marquer d'une façon indirecte mais éloquente que l'auteur des *Faintes*, Alecis, ne faisait qu'un avec l'auteur de *Pathelin*. L. C.

¹ Par Holbrook. Cf. son *Etude sur Pathelin* dans *Elliott Monographs*, 1917.

² *Modern Language Notes* de mai 1927, pp. 327-331. Le livre de Cons porte le numéro 17 dans la série des *Elliott Monographs* éditée par Edward C. Armstrong (Princeton University Press et Presses Universitaires, Paris).

aurait dû insister davantage sur ce point capital. Il aurait dû ne pas se contenter de *montrer* le caractère révélateur du jeu des concordances. Il aurait dû le *démontrer*.

Démontrer c'est ce que H. fait, lui, dans son livre. Reprenant les concordances signalées par L. C., les passant au crible de l'analyse la plus minutieuse, en ajoutant certaines auxquelles L. C. n'avait pas songé il nous donne de ces concordances un tableau à la fois plus prudent et plus riche. Mais surtout—et c'est là la partie la plus originale de son étude—il fournit une démonstration aussi scientifique qu'élégante du fait essentiel, à savoir que les concordances entre *Pathelin* et l'oeuvre connue de Guillaume Alecis *ne peuvent être dues au hasard*, qu'elles sont conscientes et volontaires. L'argumentation de H. repose sur l'application à ces concordances du calcul des probabilités. H. a fait appel à un mathématicien de valeur reconnue³ pour lui garantir la valeur de ses démarches et pour lui fournir une formule mathématique qui exprime le Problème de la Probabilité d'un Jeu du Hasard comme expliquant les concordances en question au sein des 1599 vers de *Pathelin* et des 880 vers des *Faintes du Monde*. En d'autres termes, étant donné deux poèmes dont l'un est une pièce de théâtre avec un thème défini et dont l'autre est une satire avec maints thèmes divers quelle chance y a-t'il que le pur hasard amène dans un de ces deux poèmes la *même idée au même vers* que dans l'autre poème. Dans la réalité mathématique cette chance ne peut, comme le démontre H., s'exprimer que par des chiffres "astronomiques." Et cela, même si on réduit au nombre de deux la douzaine de concordances numériques que L. C. a signalées! Or parmi les plus hypercritiques des critiques de la thèse de L. C. il n'en est point qui soient allés jusqu'à nier l'existence d'au moins deux de ces concordances.

Ainsi le livre de H. représente une contribution originale et neuve à la question de *Pathelin*. Sur le point précis et important des concordances il a démontré ce que L. C. s'était contenté de découvrir. Dans maintes questions soulevées par le livre de L. C. Holbrook apporte une lumière nouvelle; il complète; il enrichit; il rectifie. La sûreté et l'élégance de sa méthode sont une joie pour l'esprit. Il a déjà ajouté de fort éminentes recrues au bataillon des érudits que L. C. avait persuadés. Je ne nommerai point ici ces convertis car je pense que toute conversion veut de la pudeur. Et du reste la Vérité n'est pas une question d'autorités ni de "nombre" même si elle est parfois une question de "chiffres" comme dans le cas de nos concordances.

Je ne puis m'empêcher de penser que le bon moine Guillaume Alecis doit bien rire dans sa barbe et dans son ciel de tout ce bruit fait autour de son *Pathelin*, lui qui a tant aimé le silence! Mais j'ai quelque idée que ceux dont il doit rire encore le plus ce sont

³ M. Benjamin A. Bernstein de l'Université de California.

certain "savants" que L. C. n'a pas convaincus, que Holbrook ne convaincra pas, qui continueront à penser que *Pathelin* n'a pas d'auteur car s'il en avait un "cela se serait su."

LOUIS CONS

University of Illinois

SPINK, JOSETTE EUGENIE, and MILLIS, VIOLET. *Aventures de la famille Gautier*, Ginn and Co., 1928, IV+249 pages, Price \$1.20.

Teachers who have enjoyed using *Colette et ses frères* will welcome the appearance of a sequel to it, *Aventures de la famille Gautier*. In the preface the authors state: "The same principles which underlie the stories in *Colette et ses frères* have governed the construction of these new stories." Although primarily designed as a reader to follow *Colette et ses frères* it may be read without disadvantage by pupils who have not read the former volume. In *Aventures de la famille Gautier* the lively Gautier children branch out from the home and school atmosphere of *Colette et ses frères* and with the Lisieux and Dupont families spend a summer in travel through various parts of France.

The content of the book is too juvenile to make it suitable for elementary classes of pupils in the third year of high school or higher. However, even here it may be used as a book for outside reading for the younger or poorer students. The grammar and constructions are so simple that high school pupils may begin slowly to read the book after the first few weeks of study, although they can best read it perhaps as the second reader in their first year, or, for review purposes and training in rapid reading, as the first reader of the second year.

Several features make the book one of the most charming and distinctive readers with which I am acquainted for pupils of French in elementary schools, in Junior high schools, or for first year pupils in four year high schools. (1) The book is most attractive in outward appearance. Scattered through the book are sixty illustrations by Marguerite Davis. Forty of them are in color and add greatly to the delight which the pupils take in reading and owning the book. The last illustration is a full page map of France which shows the itinerary which the children take through France. (2) The narrative, which is merely an account of the conversations and activities of the three families and descriptions of the interesting places and people they see, is eagerly read by the pupils. Although the French is very simple and easy (the authors have avoided using the past absolute tense of the indicative and all tenses of the subjunctive mood), the book has a certain amount of style and atmosphere. The suspense and interest in the narrative are sufficiently great to cause a large per cent of the class finish reading the book long before it can be

finished in class. The children in the book are real children with distinct personalities. Their pranks and activities are true to child life and often as they are being read they cause considerable chuckling in the class. (3) Woven in with these pranks and activities are many interesting bits of information about France and glimpses of French life and customs. In their reading the pupils gladly enter into the experiences of the French children. They watch the old man in Brittany make the wooden shoes; they take a drive into the country and see peasant women wash clothes along the banks of a river; they enjoy the excursion to Mont-Saint Michel; they take the trip into the Alps and finally return to Paris. There the pupils will enjoy going with the French children into the study-room of the Lisieux children and learning something of French history by studying about, or even making, puppets representing peasants of the different regions of France in their native costumes, or of French people famous in history, such as Napoleon or Jeanne D'Arc. Finally they will learn something of Paris of interest to children by reading of the street venders and by attending the Punch and Judy show. (4) The vocabulary, grammar, and idioms used are those of everyday life, those that the pupil will meet most often in his more advanced reading, and those that lend themselves most readily to conversation in class or to the writing of original themes. They are introduced gradually, and, in the narrative itself, are repeated so frequently that the pupils get most of them firmly fixed in mind without any conscious effort to do so. (5) There are fifty pages of direct method exercises which seem easier and more varied than most such exercises, yet they give the pupils much drill in verbs and all the more elementary aspects of French grammar. At the end of the volume there is a complete French-English vocabulary, but no English-French vocabulary.

J. MAHLON HARVEY

University of Illinois

RACINE'S BIBLICAL MASTERPIECES: *Esther and Athalie*, edited by James D. Bruner. Prentice-Hall, Inc. New York. 1929. Price: \$1.50.

Cet ouvrage, qui accompagne un ouvrage précédent du même annotateur: *Racine's Greek Masterpieces: Iphigénie, Andromaque, Phèdre*, mérite toute l'attention des professeurs de littérature française. M. Bruner se propose, nous dit-il dans son Introduction, de montrer et de démontrer l'art dramatique de Racine au moyen de ces deux tragédies, de comparer ces oeuvres avec celles d'autres dramaturges, et, en attirant l'attention sur les beautés contenues dans les tragédies d'*Esther* et d'*Athalie*, d'encourager les étudiants à lire avec facilité et plaisir les autres tragédies de Racine. A notre avis, M. Bruner a fort brillamment rempli sa promesse;

son introduction et ses notes sont d'une lecture des plus attachantes.

Qu'il nous permette, cependant, quelques réflexions. Relatant brièvement, dans l'introduction, la vie de Racine, l'annotateur en a fort bien condensé en deux pages et demie les faits essentiels. Nous aurions toutefois aimé trouver—même si, ce que nous n'avons pu vérifier, cela avait été fait dans l'édition précédente des tragédies grecques de Racine—que ce fut à Port Royal que Racine sentit s'éveiller en lui la vocation poétique; qu'au sortir du collège d'Harcourt, il fut introduit par un sien parent dans le monde des beaux esprits, et que—ce qui eut autant, sinon plus, d'importance pour les Jansénistes, ses parents spirituels, que la vie très libre qu'il menait,—il se mit à écrire pour les comédiennes dont il recherchait la compagnie. Avant son exil à Uzès, nous aurions mentionné la faveur dont il commençait à jouir comme poète (*Nymphé de la Seine*, louée par Chapelain et Perrault; gratification du roi) ce qui explique son peu de goût pour la théologie et son échec volontaire dans sa mission près de son oncle. Nous aurions ajouté qu'il dut beaucoup, au début de sa carrière poétique, à l'amitié de Boileau et de Molière. Bref, bien qu'en quelques phrases seulement, nous aurions insisté plus que M. Bruner sur les débuts littéraires, sur les "antécédents" de Racine. Nous aurions aussi, en quelques mots, marqué, en énumérant les oeuvres, la réussite rapide et éclatante de l'écrivain. Pour plus de précision, nous aurions ramené à la *Thébaïde* et à l'*Alexandre* la cause de sa rupture avec Port-Royal. Peut-être aurions-nous même essayé de tracer un portrait moral de Racine. Evidemment, tout cela, les étudiants peuvent le trouver dans un manuel d'histoire littéraire, et avec plus de détails; si nous admettons cette thèse, pourquoi donner une biographie de l'auteur? Mais on peut désirer qu'une édition soit une source suffisante en elle-même de renseignements sur l'homme. Enfin, arrivant à l'histoire particulière d'*Esther* et d'*Athalie*, et nous souvenant que ces tragédies "appartiennent à la maison de Saint-Cyr," nous aurions aimé trouver quelques détails sur cette école, notamment que *Cinna*, *Iphigénie* et *Andromaque*, après quelques fadaïses de Mme de Brinon, y avaient été jouées, et qu'il fallait des pièces plus édifiantes. On aurait pu ajouter que ce fut à cause du succès trop éclatant d'*Esther*, et des critiques violentes adressées à de tels passe-temps dans une maison d'éducation, qu'*Athalie* fut mal présentée. En tout cas, nous aurions aimé que cela fût mentionné à propos de la préface d'*Esther*.

Cette préface, non plus que celle d'*Athalie*, ne fait l'objet d'aucun commentaire. C'est chose curieuse. N'est-il pas intéressant d'y relever, dans le quatrième paragraphe, l'intérêt que présentait pour Racine le plan de la tragédie grecque, donc de commenter—plus longuement que dans les Notes, p. 214—ce fait

que, le jour où la forte connaissance de la littérature grecque de Racine, et son génie, purent s'accommoder avec sa piété, un chef-d'oeuvre fut conçu? Et aussi, pour l'étude des sources, la mention qu'il fait d'Hérodote doit-elle échapper entièrement à notre attention? L'édition présente doit-elle pouvoir aider, dans leurs recherches futures possibles, les étudiants qui ne s'arrêteront pas au B. A.? Si oui, qu'au moins quelques indications les mettent sur la voie. Que M. Bruner ne croie pas que nous donnions dans le travers du détail par amour du détail. Ainsi, nous pensons qu'il importe peu que nos étudiants de collège sachent que l'auteur de la musique d'*Esther* et d'*Athalie* s'appelait Moreau. Cela ne les aiderait en rien à comprendre et à apprécier *Esther* et nous savons gré à l'annotateur de s'être refusé à penser à cela, et d'avoir voulu ne garder que la "substantifique moëlle."

Toutefois, pourquoi avoir laissé de côté le commentaire philologique des deux tragédies, et n'avoir pas attiré l'attention des étudiants sur la langue de Racine? M. Bruner veut que les étudiants lisent Racine "avec facilité;" lui-même, le lexique le prouve, sait bien quelles variations de sens certains mots ont subi en deux siècles et demi. Alors, pour ne prendre des exemples que dans les premières pages du texte, n'aurait-il pas été profitable de signaler les changements de sens de: *asile plus fidèle, commis à mes soins, s'arme pour ta querelle, fondé sur la loi, déploie ce bras, quel climat*, etc.? Les traductions données dans le lexique sont exactes et complètes, mais cela ne prendrait pas beaucoup de temps d'avertir l'étudiant, en passant, qu'aujourd'hui ces expressions n'ont plus exactement le même sens. Il y a aussi certaines constructions que nous n'emploierions plus. Il ne fallait pas, à notre sens, se borner au commentaire des idées. C'est le reproche le plus grave que nous ayons à faire ici.

Nous n'en sommes que plus libre, maintenant, pour affirmer le plaisir que nous avons pris à lire cet ouvrage. Dans l'introduction, toute l'étude de la mise en scène, des caractères et de l'intrigue est très bonne et contient beaucoup de passages excellents. Dans les notes, le commentaire qui suit l'action pas à pas, et qui expose lumineusement le grand art de Racine, est vraiment très bon, d'un bout à l'autre. C'était là surtout le but du travail d'explication de M. Bruner, et il a fort bien réussi. Les notes sont copieuses et claires; les renvois à la Bible sont complets—sauf pour les Psaumes, peut-être—et très à propos; enfin, nous avons goûté les comparaisons avec les grandes oeuvres tragiques grecques ou étrangères. Nous signalons donc particulièrement, parmi les points louables de cette édition, le commentaire explicatif de l'action, et cet élargissement de l'horizon des étudiants par les renvois aux sources et aux autres chefs-d'oeuvre. C'est de la bonne "explication littéraire." Le vocabulaire, très consciencieusement établi, est com-

plet et les traductions sont exactes. Très peu d'erreurs d'impression. Typographie très nette et très claire et présentation soignée. Bref, une très bonne édition.

RENÉ HARDRÉ

North Carolina College for Women
Greensboro

CLAUDE TILLIER. *Mon Oncle Benjamin*. Avant-propos by Daniel Mornet. Edited, with introduction in French, by Alexander H. Krappe. Prentice-Hall, Inc., 1928.

In abridging *Mon Oncle Benjamin* for second year college students, the editor has doubtless overlooked the fact that its first paragraph will probably not commend itself in *certain milieux*, namely, denominational institutions. It runs thus: "*Je ne sais pas, en vérité, pourquoi l'homme tient tant à la vie. Que trouve-t-on donc de si agréable dans cette insipide succession des nuits et des jours, de l'hiver et du printemps? Toujours le même ciel, le même soleil. . . . Si Dieu n'a pu faire mieux, c'est un triste ouvrier, et le machiniste de l'Opéra en sait plus que lui.*"

As the editor says, the hero is "*intelligent and bon vivant.*" Many Frenchmen, however, would characterize him as *paresseux, oisif, et pas très bien élevé*. It seems that Benjamin considers it his sacred duty to make witty remarks as often as possible. Most of these remarks, however, are not very witty. Occasionally the dialogue is lively and interesting.

There seems to be a difference of opinion between Mr. Krappe and Mr. Mornet as to the date of the novel. The latter in his *avant-propos* says: Tillier composa son roman en 1840. Mr. Krappe in his introduction writes: "*C'est en 1842 que Claude Tillier composa son roman.*" According to Lorenz its date is 1843. The following is found in the Enciclopedia Universal Ilustrada: "*La única obra que le sobrevivió y que aun hoy se lee con interés es la novela cómica de aldea: Mon Oncle Benjamin (1843. . . .)*" And this is found in Meyers Konversations-Lexikon: "*Das einzige Werk aber, das ihn überlebt und noch heute gelesen wird, ist der komische Dorfroman Mon Oncle Benjamin (1843. . . .)*"

The following words and expressions found in the text have been omitted from the vocabulary: *Je ne saurais*, or (as a conjunction), *allons donc, à merveille, ah*. Several typographical errors have not been corrected. The "*Locutions*" and "*Thème*" which are very well done will give the student a practical knowledge of the more common idioms. The footnotes are instructive and indicate a broad knowledge of literature.

TOY WOOD

Indiana University

ROMAIN ROLLAND, *Jean-Christophe (L'Aube)*. Edited by Henry Ward Church. Holt 1928. xxxi+216 pp.

ROMAIN ROLLAND, *Le Jeu de l'Amour et de la Mort*. Edited by Albert Douglas Menut and Dwight Ingersoll Chapman. The Century Company, 1928. xxxvii+185 pp.

The authors of these new and well edited texts are to be commended for having rendered available two extremely well chosen examples of Romain Rolland's voluminous works. Although critics, resenting Rolland's refusal to do obeisance to chauvinism, have fulminated against his excessive internationalism, the formlessness of his work, and the imperfections of his style, the fact remains that the man and his work command an imposing position in the world of letters. As the bitterness and rancor engendered by the war and the strained politico-diplomatic relations of the period of readjustment which followed subside, Romain Rolland's courageous independence, his intellectual internationalism, and his earnest idealism are gradually winning from his compatriots the respect and admiration which they alone, perhaps, have been slow in according him.

The choice of *L'Aube*, the first volume of the monumental *Jean-Christophe* and by far the most artistic part of the novel, is most fortunate. As a charming psychological study of the child Christophe's mental life, this first episode deserves a place of honor beside Anatole France's *Le Livre de mon ami* and Daudet's *Le petit Chose*. The text, which reproduces integrally the Ollendorf edition of 1921, is remarkably free of misprints. Of particular interest and value are the Introduction and Notes, submitted in manuscript to Romain Rolland, whose numerous comments and explanations Professor Church has included, so that the text might not inappropriately bear the legend *revu et corrigé par l'auteur*. Though one may regret the absence of notes dealing with linguistic difficulties, the interpretive and informational notes are excellent. The musical terminology and references, so frequent throughout the whole novel, which may well prove bewildering to the average instructor and student alike, have been explained with great clarity. The text is completed by a vocabulary from which have been omitted "some simple words, and a number of words whose form and meaning are alike or nearly alike in French and English." Although there is a difference of opinion regarding the use of single definitions to fit special cases, in some few instances it might have been less misleading to include the usual as well as the exceptional meanings; *élancement* (p. 186), for instance, translated "twinge, shooting pain." *Bluet* (p. 176) might not be generally recognized, perhaps, as "bluet (small flower)." The use of initial syllables in heavy type at the top of the pages to facilitate reference may encourage the student to consult the vocabulary more conscientiously.

The popularity of *Jean-Christophe* has rather overshadowed Romain Rolland's work as a dramatist. Though he has been least successful in the dramatic form which represents a very considerable part of his literary baggage, there is at least one of his plays which deserves the acclaim with which its appearance was greeted. It is indeed particularly appropriate that *Le Jeu de l'Amour et de la Mort*, the first of Rolland's dramatic works that attained a notable success in France, be rendered available in an American text edition. Profiting from their experience in editing Jules Romains' *Knock* (Century), the general excellence of which was slightly marred by various errors, Professors Menut and Chapman have prepared a splendid edition of *Le Jeu de l'Amour et de la Mort*. The Introduction, in which the emphasis is placed rather on Romain Rolland's *théâtre*, is followed by an extremely useful, though not exhaustive bibliography of the author's works. Under the heading of "Critical Studies of Rolland's Works" might have been included, if for no other reason than for the bibliographical material it contains, Jean Bonnerot's *Romain Rolland, son œuvre* (Editions de la Nouvelle Revue Critique, 1921). The text itself is exceptionally free of typographical errors, an extra comma in the last speech on page 32 being the only *coquille* noticed. The consistent error of *scene* for *scène* in the page headings is especially conspicuous in a text in which the initial accented capital letter *Ê* is used. The notes are particularly full and clear, especially those dealing with the historical background. In note 68 (p. 131) the suggested translation "words" is somewhat insufficient. In note 40 (p. 134) "admission" would be more accurate than "realization." Note 22 (p. 136) gives a rather weak translation of an extremely colorful figure. In note 3 (p. 141) the translation "bent up" hardly conveys the idea that the terrified Vallée is crouching tensely, ready to spring upon the dreaded *perquisitionnaires*. The text is completed by an abridged but adequate vocabulary from which have been omitted pronouns, numerals, words identical in the two languages, etc. In several instances the English equivalents given, while not incorrect, would prove awkward translations (e.g., *se refaire une vie*, p. 176).

Both of the above texts are suitable for second and third year work, and should prove welcome to teachers interested more particularly in the ideational value of translation material. Both

texts furnish interesting subject matter for conversation and discussion with more advanced students.

THOMAS R. PALFREY

University of Illinois

The Art Of Translation

The prize for the best translation of the passage from J. M. Alonzo was awarded to Miss Grace E. Dalton of Kansas City, Mo., with honorable mention to "Gracia," "Une Dépaysée," both of whom ran the winner very closely, and further to "La Golondrina" for a somewhat less conventional type of version, also to "Elena" (who has talent but left her version incomplete), "La Abeja," and "Charlot." Of this group, Miss Dalton was the only one who grasped the allusion to "Clavileño." The subjoined version is a composite product.

ORIENTALISM

They say the Orient is awaking from its dreaming of dreams. That the light which has already begun to dispel its ancient shadows is the European light, the universal light, the light common to all. A bright and steady light. Strong, to be sure; but with no gradations, no shadings, no irresolute tremors, no disquieting fluctuations.

Can it be that the Orient is filing down its legendary irregularities and taking out a permit at the window of Europeanism? Europeanism is straight, squared, ruled. Prose and pressure. Calculation, uniformity, the suppression of individuality and rebelliousness. Cities alike, clothes alike, cares alike. But is all this, in reality, Europeanism? No. It is Americanism. Americanism, the directing baton that signals the cues and beats time for the universal orchestra. Americanism which is dictating to everyone its prose and its pressure.

If there is anything eternal in life it is mystery, by reason of its element of the unattained, the unattainable, of the quarry that resists complete capture. And the Orient was always mystery. Not mystery in its dramatic, disquieting, horrifying sense. Not death, not what is beyond. Mystery in its beautiful, esthetic sense. Grace, sumptuousness, legend, adventure. And love. Love is the great mystery. And love keeps a lamp lighted with perpetual flame on the altar of the Orient. Who hid woman away with more passionate insistence than the Orient? Who veiled her face and draped her body, to conceal her disturbing charms? The Orient tried thus to add more mystery to the inherent mystery of woman.

The prince, the classic prince of literature, the prince that troubles the dreams of maidens and passes before their eyes, aglow with silks and passions, is an oriental prince. And the tales? Those fullest of fantasy are the oriental tales, in whose rainbow mists we forget the cruelty of the king who would kill Scheherazade. And opium, sire of illusion, seed of shining indolence, Quixote's wooden steed on which fantasy sweeps forward in unbridled flight, comes also from the guardian lands of

mystery. Mystery and fantasy, arm in arm like lovers, come ever from the Orient, as from their own great native land.

And now, in these bitter-sweet days of the year that is dying and the year that is being born, these days in which we all, with guileless illusion, think that a new year must bring new life—and yet, “new year, but old ways.”—now something else comes to us from the Orient, a symbol of the eternity of mystery. From there come the Magi. Is better mystery, better fantasy possible? They are the fairest illusion in life, distinct and distant from those other and less beautiful illusions, of love, of glory, and of battle. They come from the Orient and are therefore mystery. A mystery whose unshrouding we shall always mourn.

JOSÉ MONTERO ALONSO

Comment. We have to do here with a somewhat florid and precious style, but the translator's problem is to achieve something similar in English, not to make the original over. This is the more our obligation that the passage is by no means devoid of beauty, so that one need not be ashamed of the result of a painstaking rendering.—The dictionaries give *cambiantes* as iridescent, but this is in connection with dress goods and the like; it seems clear that Alonso is thinking not of shifting colors, but of alterations in light values.—The following sentence not only puzzled the translators, but also some of the writer's colleagues at the University of Wisconsin. So much is clear, however, from the general context: the Orient is desirous of admittance to the European world (*cédula, ventanilla*), and hence must rid itself of those *cambiantes inquietantes* which might interfere with its acceptance. In this light we must read *lima sus aristas*. The word *aristas* signifies “rough edges” of lumber, and *limar* is to polish; Europeanism, according to Alonso, is straight, squared, and ruled. Ergo, the Orient is filing down, polishing off, those illogical, even contradictory features conditioned by its history and traditions, in order to qualify.—*La prosa y la prisa* is a rhyming formula, and calls for similar treatment: “prose and press,” “humdrum and hurry,” “tiresomeness and tirelessness” were other attempts to meet this requirement.—Care must be taken to make *anulación* govern *rebeldía*: such a phrasing as “suppression of individuality, and self-expression” (“La Golondrina”) is therefore a direct inversion of the sense of the original.—Other renderings for the repeated *iguales* were: “similar cities,” “the same cities,” “uniform cities,” “standard cities.”—“Who put veils on her face and robes (scarfs) on her body . . .”—*nieblas de colorines*, “clouds of gorgeous colors,” “bright-colored mists,” “vivid riot of color.”—*el quimera* is due to Spanish use of the definite article: the chimera suggests in English a fabulous beast; “father of chimeras” would obviate this objection.—By consulting “Don Quixote,” part II, chapter XLI, you will find the basis for the author's use of *clavileño* in this connection: the allusion is of course to the flights of fancy

that are stimulated by opium. The attempts to render this passage were very amusing: "Mecca to which dreams rush unchecked," "the pricks against which dreams dash with unbridled fury," "the hook upon which illusion hurls itself licentiously," "the spike that fastens down him upon whom its ungovernable slumber descends." Others made it a delight, a music reviewing stand, an "object," a pin, a vessel, a magic bark, a plant, torture, a flower, etc.—A knotty problem was the parenthetical phrase enclosed between dashes in the last paragraph, knotty because of the necessity of having the reader of the translation understand what Alonso meant to say: namely, that the new year does not bring *vida nueva*, but the same old life we have always known. Phrases like "the life of always," "the life of all time," "eternal life," suggest to me a wrong connotation. At the same time, we do not wish to expand the text unduly, which is the fault of the otherwise acceptable rendering: "and for all the newness of the year, it is life as usual."—Some translated *mentira* as lie, falsehood, which seem to me unduly harsh: myth or illusion is to be preferred. For *desgarramiento* I like the phrase "the rending of whose veil," but prefer the conciseness of the form given.—Do all the translators know that in Spanish lands the "Magi" correspond roughly to our Santa Claus?

B. Q. M.

Books Received

DREI ERZÄHLUNGEN (Der Tag der Perpetua, der Geiger, der Besuch) von Ernst Zahn. Edited with introduction, notes, and vocabulary by Albert W. Aron. Preface and introduction, pp. vii-xiv; text, pp. 3-92; notes and vocabulary, pp. 95-155. Alfred A. Knopf, New York. 1929.

FROM NOVALIS TO NIETZSCHE, Anthology of Nineteenth Century German Literature, edited by S. Liptzin. Preface and table of contents, pp. vii-xxi; introduction and bibliography, pp. 3-8; text, pp. 11-512; vocabulary, pp. 515-607. Prentice-Hall, Inc., New York. 1929. Price with vocabulary \$2.75, without vocabulary, \$2.50.

GERMAN SHORT STORIES, selected and annotated by H. G. Fiedler, with a vocabulary by Herma E. Fiedler. Text, pp. 3-66; notes and vocabulary, pp. 67-134. Oxford at the Clarendon Press. 1928.

ROYCE, WILLIAM HOBART, *A Balzac Bibliography*, Writings Relative to the Life and Works of Honoré de Balzac. Introduction p. xi-xvii; Text, p. 3-464. University of Chicago Press, 1929. Price \$5.00.

PINLOCHE, A., *La Nouvelle Pédagogie des Langues Vivantes, Observations et Reflexions Critiques* (2^e edition), vi—86 pp—Paris, Didier, 1927.

MARONI, A., PASSARELLI, L. S. and ZACHARIE, J. B., *An Elementary French Grammar*. Essentials in Phonetics, 30 p.; text, 277 p.; (60 lessons; review every fifth lesson); Appendix, 44 p.; Vocabulary, 95 p.; Index, 4 p. Follett Publishing Co., Chicago. 1929. Price \$1.68.

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